VOLUME XXIX
NO. 5

WHOLE NUMBER
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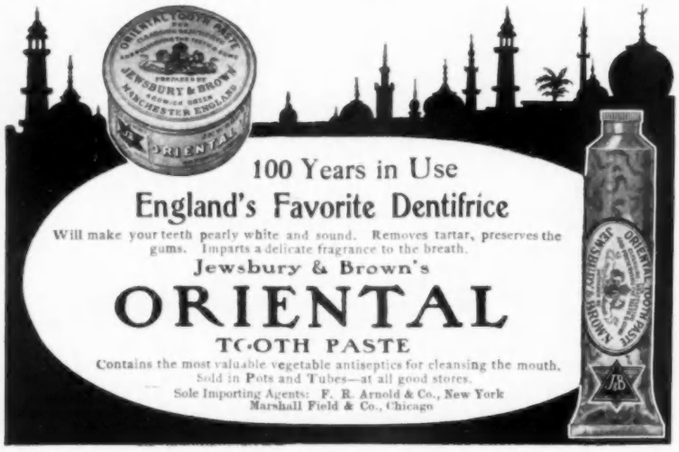

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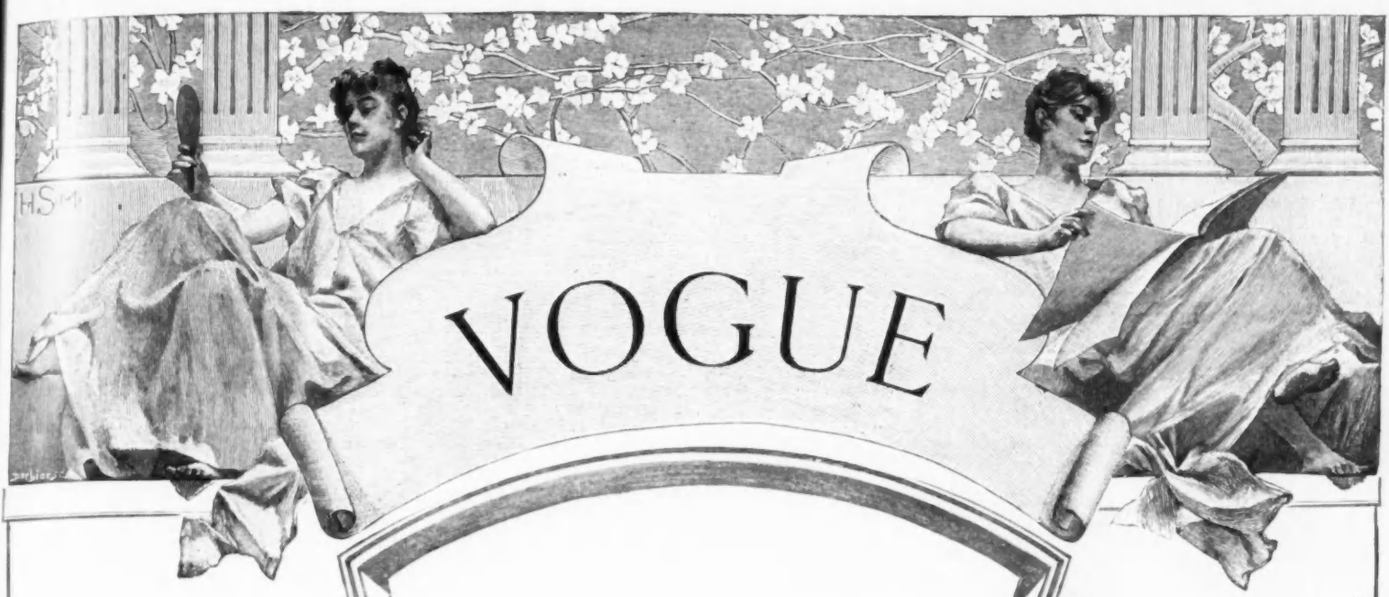

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PUBLISHER'S NOTICES

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QUICK PRINT SECTION

THE "Quick-Print section," page 148—A, should have a word or two of explanation. The reader doubtless has noticed that two kinds of paper are used on Vogue. One is very smooth so as to take a clear impression from fine engravings and bring out all the tonic values of any drawing. Paper of this description cannot be printed quickly. The other kind of paper is softer and not so smooth. It is specially adapted to quick printing, and delicately shaded drawings cannot be printed well on its spongy surface. On this softer paper all the late items and articles requiring none or very simply rendered drawings are printed, such forms going to press on Monday of the week of publication. On the smoother surfaced, highly finished paper are put those illustrations which require very careful printing, such forms going to press nearly two weeks before the day of publication. By this arrangement the reader gets the very great advantage of having not only an illustrated paper containing drawings printed as are monthly magazines, but articles containing information brought to a news basis as close as only three days before the day of publication.

VOGUE
To be dated
21 FEBRUARY, 1907
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SPRING
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NUMBER
PRICE, 25 CENTS

QUICK-PRINT SECTION

THE SALE AND EXCHANGE

UNder the general title of "The Sale and Exchange," readers of Vogue have a department by means of which they can sell or exchange their belongings, such as books, household articles, music or musical instruments, jewelry, curios, old silver, porcelain, bric-a-brac, gowns, kodaks, etc. Women going into mourning and possessing valuable and extensive wardrobes may find this department of inestimable value to them.

Advertisers of clothing should be careful to state size.

Collectors, whether of rare editions, stamps, autographs, old silver, or brass, or of curios, may find here a valuable medium of exchange for duplicates or the acquisition of fresh specimens.

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Payment by check, stamps or postal money order.

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"The Sale and Exchange" being for the use of private persons only, the advertisements of dealers will not be accepted.

METHOD OF REPLYING TO NUMBERED ADVERTISEMENTS. Enclose your reply in a blank envelope, close it, place the number of the advertisement and its date of issue in the upper right-hand corner, thus:

234
1 January, '07

Then put this reply AND A LOOSE TWO-CENT POSTAGE STAMP FOR EACH REPLY into another envelope which seal and mail to The S. & X., Vogue, 11 East 24th Street, New York.

No replies with stamps fixed on the envelope, or with stamped envelopes or with postal cards will be forwarded, and the right is reserved to open or to decline to forward any reply.

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211. Beaver shade striped velvet and chiffon gown, with lace and pale blue trimmings. Embroidered coat to match. Bust 38; skirt 43. Cost $300.00; sell $150.00

212. Lady's desk. Antique mahogany, inlaid $50.00. Work table, antique walnut, two drawers, drop leaves. $15.00.

215. Handsome Tuxedo coat, vest and trousers, worn once; cost $110.00; sell for $40.00; made by Wessman; medium size.

219. Black habit (side saddle) size 36, made by well-known Philadelphia tailor. Worn but few times; cost $85.00; sell for $35.00.

220. Handsomest Colonial piano in the South. Haines Bros.' make; square, 7½ octaves, exquisite rosewood case, pedal keys, pearl music board.

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217. Hand-embroidered petticoat flounces; $5.00 up.

218. Artistic hand-embroidered maternity gowns; $25.00 up.

Vogue, to be dated 21 February. 1907, will be the Spring Announcement Number. Colored cover. Price, 25 cents.

DESCRIPTIONS OF FASHIONS

PAGE 155

LEFT FIGURE.—Princess gown of navy blue foulard pin dotted with red, the flounce and top of panels at middle front and back are hand-embroidered in dull red discs of varied sizes. Below the embroidery the panels are corded in groups, and a corded piping finishes the scallops at yoke edge and flounce top. The yoke and flounce sleeves are of embroidered cream French batiste. The sleeveless carriage-wrap is of navy blue chiffon taffeta, plaited at waist-line and below that draped slightly in pannière effect. A knotted chiffon scarf end falls at right side and is the sole fastening slipping through a loop at left when necessary.

RIGHT FIGURE.—Porcelain blue chiffon voile combined with self-tone Liberty satin, the bretelles are of pale blue chiffon taffeta with chine design in porcelain blue shades. The soft stock and the little ruffle at edge of V neck, are of very fine cream batiste embroidery; and satin covered buttons and cord loops fasten th full vest.

PAGE 161

LEFT FIGURE.—Princess gown of black Liberty-satin. The tunic skirt is trimmed with wide bands of black velvet headed with lacings of black chenille. Corsage of Cluny headed with wide band of black velvet in front and back. Narrow band of velvet with chenille lacings crosses the sleeves loosely below tip of shoulder and is puckered in at waist, forming slight blouse.

MIDDLE FIGURE.—Loose wrap of heavy white silk, faced at bottom with white silk to depth of twelve inches, scalloped and outlined with heavy silk cord. Yoke and bands of sleeve are of Venise lace. Wide bands of black ribbon velvet cross the shoulders are drawn through the Venise collar and hang to bottom of skirt. Worn with gown of pale blue chiff on with hat of pale blue chantilly and white aigrette.

RIGHT FIGURE.—Empire evening gown of poppy red net, with silver and gold paillettes. Corsage and apron front are of cream lace, the latter heavily embroidered in red poppies. Narrow bretelles of sable cross the shoulders and disappear under front panel. The skirt is finished at bottom with a band of sable, headed with four-inch band of poppy red taffeta. The hair dressed very high, with narrow twist of poppy red satin.

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Belasco, 42nd St., West of Broadway
The Rose of the Rancho
Bijou, 30th St. and B'way
Alla Nazimova in The Doll's House
Broadway Theatre, B'way and 41st St.
Anna Held in The Parisian Model
Casino, Broadway cor. 39th St.
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Criterion Theatre, 44th St. and Broadway
Lulu Glaser
Daly's Theatre, 30th St. and B'way
The Belle of Mayfair
Empire Theatre, 40th St. and B'way
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58th St. Theatre, at 3rd. Ave.
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Knickerbocker Theatre, 38th St. and B'way
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Liberty Theatre, 42nd St. West of B'way
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Lincoln Sq. Theatre, 66th St. and B'way
The Prince Chap
Lyceum Theatre, 45th St. and Broadway
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Savoy, 34th St. and B'way
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SOCIETY

Notes under this head, three cents a word; minimum, one dollar.]

DIED

La Farge.—On Wednesday, 23 January, 1907, at the residence of her brother-in-law, George L. Heins, Albany, N. Y., Marie Angele La Farge, daughter of the late John La Farge.

Sutton.—At Babylon, L. I., 22 January, 1907, Fannie Steele, wife of the late Woodruff Sutton and daughter of the late Dr. William Steele and Annie Ostrom.

ENGAGED

Hall-Young.—Miss Mary Coolidge Hall, daughter of Mr. Richard J. Hall of Boston, to Mr. Benjamin Young, Jr.

Lloyd-Hayward.—Miss Anna Howell Lloyd, daughter of Mr. Malcom Lloyd of Philadelphia, to Mr. Nathan Hayward of Cambridge.

Nomse-Rogers.—Miss Edith Nomse, daughter of Mrs. Franklin Nomse of Lowell, to Mr. John Rogers.

WEDDINGS TO COME

Barbey-Flower.—6 February, St. Thomas's Church.

Burns-Cavendish-Bentinck.—9 February, London, England.

Frelinghuysen-Havemeyer.—7 February, St. Thomas's Church.

Fullerton-Marquand.—6 February, St. Margaret's Church, London.

Hecksher-Vanderhoef.—6 February, St. Bartholemew's Church.

Pruyn-Morgan.—5 February, St. George's Church.

WEDDINGS

Elkins-Fox.—Mr. George W. Elkins, Jr., and Miss Natalie Crozer Fox, daughter of Mr. Caleb W. Fox, were married on Thursday, 24 January, in St. Paul's Protestant Episcopal Church at Cheltenham, Pa. Maid of honor: Miss Louise Elkins. Bridesmaids: Miss Mildred Grobel, Miss Constance Johnson, Miss Jane Boyden, Miss May Boyden, Miss Agnes Musser, Miss Fernanda Wanamaker, Miss Florence Ayers and Miss Annette Page. Flower girls: Miss Katharine Borden and Miss Margaret Fox. Best man: Mr. William McIntyre Elkins. Ushers: Mr. Harry C. Drayton, Mr. Dallas W. Koons, Mr. Alfred G. B. Steele, Mr. William Arsten, Mr. George Tyler, Mr. George D. Widener, Jr., Mr. S. Crozer Fox and Mr. Lloyd P. Jones.

DANCES

Cinderella Cotillion.—The second of the Cinderella Cotillions was danced on Thursday, 24 January, at Sherry's. The guests were received by: Mrs. Julian W. Robbins, Mrs. Cleveland H. Dodge, Mrs. Oliver Gould Jennings, Mrs. C. Ledyard Blair, and Mrs. William C. Gulliver. The cotillion was led by Mr. Stowe Phelps. Present were: Miss Nathalie Lorillard Bailey, Miss Dorothy Hurry, Miss Mary and Miss Cornelia Harriman, Miss Janet Dana, Miss Mildred Carter, Miss Gladys Pell, Miss Pauline Riggs, Miss Gladys Kissel, Miss Alice Borland, Miss Maude Borland, Miss Charlotte Delafield, Miss Caroline Drayton, Miss Alice Anderton, Miss Anita L. Peabody, Miss Adaline Havemeyer, Miss Julia Dodge, Miss Dorothy Quincy Roosevelt, Miss Frances Gordon Alexander, Miss Eleanor Whitridge, Miss Harriett Alexander, Miss Ethel Kingsland, Miss Helen Rives and Miss Eleanor Mortimer. Mr. Buell Hollister, Mr. Couper Lord, Mr. Roger Poor, Mr. Eliot Cross, Mr. Eckford de Kay, Mr. Ashbel H. Barney, Mr. James L. Breese, Jr., Mr. Schuyler Schieffelin, Mr. Harry Pelham Robbins, Mr. Lydig Hoyt, Mr. Eugene Gallatin, Mr. Alexander Dallas-Bache Pratt, and Mr. John Dix.

DINNERS

Fish.—A dinner was given on Thursday, 24 January, by Mrs. Stuyvesant Fish. Present were: Mr. and Mrs. E. R. Thomas, Mr. and Mrs. Henry Coleman Drayton, Mr. and Mrs. Herman Le Roy Emmet, Mr. and Mrs. Reginald De Koven, Mr. and Mrs. James Russell Soley, Mr. and Mrs. R. T. Wilson, Jr., Mrs. Richard Gambrill, Mrs. Glen Collins, Mrs. Charles Hall, Mr. and Mrs. Joseph Choate, Mr. and Mrs. Peter Cooper Hewett, Mr. and Mrs. Ogden Mills, Mr. and Mrs. Pembroke Jones, Mr. and Mrs. William Douglas Sloane, Mr. and Mrs. James Speyer, and Mr. and Mrs. W. Gerard, Miss Caroline Drayton, Miss Edith Pulitzer, Miss Grace Chapin, Miss Rosamond Street, Miss Yoakum, Miss Anna Sands, Miss Evelyn Parsons, Miss Sadie Jones, Miss Julia Fish and Miss Therese Iselin, Mr. Frederick Baldwin, Mr. Kingdon Gould, and Messrs. Slidell, Kidder, Nepvue, Stackpole, and Mr. Bertram Cruger, Mr. Albert Gray, Mr. T. Suffern Taylor, Mr. Samuel Babcock, Mr. Worthington Whitehouse and Mr. Sumner Gerard.

THEATRE PARTIES

Kissel.—Mrs. Gustav Kissel gave a theatre party on Thursday, 24 January, for Miss Dorothy Kissel, to see The Student King. Present were: Miss Susan Sedgwick, Miss Margaret Steward, Miss Agnes Landon, Miss Gladys Pell, Miss Betty Kissel, Miss Beatrice Pratt, Miss Harriet Alexander, Miss Mildred Carter, Miss Gladys Kissel, Miss Dorothy Whitney, and Miss Dorothy King. Mr. Stewart Waller, Mr. Chesley Richardson, Mr. Alexander D. B. Pratt, Mr. John Minturn, Mr. Bernon Prentice, Mr. John Gade, Mr. Sheldon Whitehouse, Mr. Duncan Harris, Mr. Couper Lord and Mr. Charles Draper.

MUSICALES

Thompson.—An informal musicale was given on Wednesday, 23 January, by Mr. Griswold A. Thompson, at his apartment in the Rosa Bonheur Studios. Present were: Mr. and Mrs. Joseph W. Ewing, Mr. and Mrs. Charles Goodwin Bennett, Mr. and Mrs. Lanier Washington, Mr. and Mrs. Frank A. Tasker, Miss Lousie Kobbé, Miss Clara Barclay, Miss Grace Ruggles, Miss Mary Hazard, Miss Elsa Burgess, Miss Alice Anderton, Miss Alice Potter, Miss Dorothea Potter, Miss Susanne Henning, Miss Elizabeth Ewing, Miss Josephine Gould, Miss Elsa Draper, Miss Elizabeth Draper, Miss Georgiana Harriman Owen and Miss Frances Owen, Mr. J. H. Barrett, Mr. H. Elisha Foster, Mr. Albert Brannan, Mr. Walter S. Chapin, Mr. Pierrepont Davis, Mr. Walter Kobbé, Mr. Ralph Thomas, Mr. Louis Crane, Mr. Tron O. Peterson, Mr. Merrill Sands, Mr. J. Weymer Mills, Mr. Nate Schaefer, Mr. Van Renssalear Mann, Count Boscoe, Mr. Dwight Harris, Count Latenhaupt, Baron Von Wadner, Baron del Rosa, and Mr. Cyril Stevenson.

INTIMATIONS

Billings.—Mrs. Frederick Billings and the Misses Billings will sail for Italy in March.

Fachiri.—Mr. Antonio P. Fachiri, who has been here for two months has sailed for London.

de Koven.—Mrs. Reginald de Koven and Miss de Koven were at home Sunday, 27 Jan.

Thorne.—Mrs. Oakleigh Thorne will sail for Europe in March, to join her daughter, Miss Charlotte Thorne.

CORRESPONDENCE

St. Augustine—Late arrivals: Marquis and Marquise Réné d'Andigne, Mrs. Edmund Clenett, Mr. and Mrs. Henry F. Mitchell, Mrs. Cully, Mr. and Mrs. Oakleigh Thorne, Mrs. A. A. Ambrose, Mr. and Mrs. E. W. Fiske, Mr. and Mrs. F. D. Gordon, Mr. and Mrs. H. C. Wheeler, Mr. and Mrs. Carl Wheeler, Mrs. R. Dun Douglass, Mrs. Benjamin Douglass, Mrs. Whittemore, Miss Douglass, Mr. John D. Crimmins, Miss Crimmins, Mr. J. J. Higgins, Mr. and Mrs. W. W. Peabody, Jr., Mrs. James King Clarke and Mrs. Hugh L. Willoughby.

WASHINGTON

DIED

Alger.—Suddenly on Thursday, 24 January, at his residence, 1401 Sixteenth Street, General Russell A. Alger, United States Senator from Michigan, in the 71st year of his age.

Gordon.—Suddenly on Tuesday, 22 January, Major Frank B. Gordon, son of the late General John B. Gordon, United States Senator from Georgia.

ENGAGED

Glennon-Cross.—Miss Isabel Harrison Glennon, daughter of Commander James Henry Glennon, U. S. N., to Lieut. Matthew Arthur Cross, U. S. A.

DINNERS

The President.—A dinner was given by the President and Mrs. Roosevelt on Thursday, 24 January, for the Chief-Justice and Associate Justices of the Supreme Court.

Aoki.—A dinner will be given by the Japanese Ambassador and Viscountess Aoki, on Saturday, 9 February.

Bacon.—A dinner will be given by the Assistant Secretary of State and Mrs. Bacon on Sunday, 10 February.

Bonaparte.—A dinner will be given by the Attorney-General and Mrs. Bonaparte on Saturday, 9 February, for the Chief-justice and Associate Justices of the Supreme Court.

Bulkeley.—A dinner will be given by Senator and Mrs. Bulkeley on Wednesday, 6 February.

Hanna.—A dinner was given by Mrs. Marcus A. Hanna on Wednesday, 30 January.

McKinley.—A dinner was given by Representative William B. McKinley on Monday, 28 January.

Metcalf.—A dinner was given by the Secretary of the Navy and Mrs. Metcalf on Tuesday, 29 January, for the President and Mrs. Roosevelt.

Mills.—Dinners will be given by General Anson Mills on 5, 6, 11 and 12 February.

Root.—A dinner will be given by the Secretary of State and Mrs. Root on Tuesday, 5 February.

Straus.—A dinner will be given by the Secretary of Commerce and Labor and Mrs. Straus on Wednesday, 19 February, for the President and Mrs. Roosevelt.

Taft.—A dinner will be given by the Secretary of War and Mrs. Taft on Tuesday, 12 February.

Thropp.—A dinner was given by Mr. and Mrs. Joseph Thropp on Monday, 28 January.

Wilson.—A dinner will be given by the Secretary of Agriculture on Tuesday, 12 February, for the President and Mrs. Roosevelt.

LUNCHEONS

Audenreid.—A luncheon was given by Mrs. Audenreid on Saturday, 26 January.

Cannon.—A luncheon will be given by Mrs. Cannon on Thursday, 31 January.

RECEPTIONS

White House.—A reception and musicale will be given by Mrs. Roosevelt on Friday afternoon, 1 February, at four o'clock.

Aiken.—Receptions will be given by Mrs. Aiken, wife of Representative Aiken of South Carolina, on Tuesdays in February, when she will be assisted by her sister, Miss Marie Louise Taylor, of Louisville, Ky.

Gracie.—A reception and musicale was given by Mrs. Archibald Gracie on Friday, 25 January. Mrs. Gracie was assisted by Mrs. Tiffany Dyer, Miss Biddle played, Mrs. Lee Phillips and Miss Terry sang. Mr. Gulick was the accompanist.

Higgins.—A reception was given by Mrs. Higgins, wife of Representative E. W. Higgins of Connecticut, on Tuesday, 29 January, at the Portland.

Hobson.—A reception was given by Mrs. Richmond Pearson Hobson on Tuesday, 29 January, at the Connecticut.

Madden.—A reception was given by Mrs. Martin B. Madden and Miss Madden, wife and daughter of Representative Madden of Illinois, on Saturday, 26 January, at the Highlands. Assisting were: Mrs. George Sutherland, wife of Senator Sutherland, Mrs. Howard Malcolm Snapp, wife of Representative Snapp, Mrs. William J. Barnett, wife of Capt. Barnett, U. S. N., Mrs. Edgar Russell, wife of Maj. Russell, U. S. A., Miss Katharine Morris, of Philadelphia, and Miss Bertha Oldfield, of New York, college classmates of Miss Madden. Mr. and Mrs. Madden will be at home informally on the first and third Tuesdays in February.

Wadsworth.—A reception was given by Mrs. Herbert Wadsworth on Wednesday, 30 January, at 5 o'clock, at which Folk Songs of the American Negro and Indian were sung by the Negro and Indian students of Hampton Institute.

BACK NUMBERS OF VOGUE WANTED

VOgue has use for 1 copy of 11 August, 1904; 2 copies of 13 October, 1904; 1 copy of 10 November, 1904; 1 copy of each of the following issues of 1905: 2 March, 25 May, 7 September, 21 September, and 2 copies of 31 August and 28 September, 1905. Vogue will pay fifty cents a piece for each of these issues.

CALENDAR

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall. Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W A=Waldorf Astoria.

Adele Margulies Trio—19 Feb. ..... M
Blye—Piano recital—18 Feb. ..... M
Boston Symphony Orchestra—21, 23 Feb., 22, 23 Mar. C
Boston Symphony Quartet—22 Mar. ..... M
Flonzaley Quartet—8 Feb ..... M
Franko's Concerts of Old Music—31 Jan., 14 Feb ..... M
Harlem Philharmonic Society—7, 14 Feb. ..... W A
Kaltenborn Quartet—27 Feb. ..... M
Kneisel Quartet—5 Feb., 5 Mar., 2 Apl. ..... M
Macmillen—Violin recital—9 Feb. ..... M
Marum Quartet—24 Jan., 21 Feb. ..... Cuh
Mendelssohn Glee Club—12 Feb. ..... M
Metcalf—Song recital—11 Feb. ..... M
Musical Art Society—7 Mar. C
Musurgia Society Concert—5 Feb. C
N. Y. Symphony Orchestra—2, 3, Feb., 9, 10 Mar. C
Olive Mead Quartet—28 Feb., 11 Apl. ..... M
Oratorio Society—19, 26 Mar. C
People's Choral Union—17 Feb. C
People's Symphony Concerts—31 Jan., 21 Mar. Cua
People's Symphony Concerts—1 Feb., 22 Mar. C
People's Symphony Chamber Music Club—8 Feb. ..... Cua
Philharmonic Society—8, 9 Feb., 1, 2, 15, 16 Mar. C
Pittsburg Orchestra—12, 13 Feb. C
Russian Symphony Concerts—7, 28, Feb., 14 Mar. C
Silverfield—Piano recital—20 Feb. ..... M
People's Choral Union—17 Feb. ..... H
Symphony Concerts for Young People—9 Feb., 2, 30 Mar. C
Trotin Concert of Russian Music—6 Feb. ..... M
Volpe Symphony Orchestra—10 Feb., 3 Mar., 14 Apl. C

PROGRAMMES AND NOTES

The People's Symphony Concerts. The third pair of concerts of the season will be given under the direction of Franz X. Arens at Cooper Union Hall Thursday, 31 January, and at Carnegie Hall, 1 February, at 8:15 p. m.

The programme comprises Chadwick's Melpomene Overture, Mendelssohn's Violin Concerts in E Minor (assisting artist to be announced). Grieg's Lyric Suite (initial performance in America as recently rescored by composer) and Huniston's Southern Fantasy (first public performance).

Mme. C. Trotin, pianiste, assisted by Mons. Adolfe, Russian baritone (who will sing in Russian) and Miss Clemens at the piano, announces an evening with Russian composers at Mendelssohn Hall, Wednesday, 6 February, at 8.15 p. m.

The New York Symphony Orchestra, Walter Damrosch, conductor, will give its next pair of concerts on Saturday evening, 2 February, and on Sunday afternoon, 3 February, at Carnegie Hall. The feature of special interest on the programme will be the Festival of Pan romance by F. S. Converse, the American Composer.

The full programme, purely orchestral, is as follows:

Symphony No. 3, E flat (Rhenish) ..... Schumann
Love music and Brangaene's Call from Act II Tristan and Isolde ..... Wagner
(Arranged for concert performance by Mr. Walter Damrosch)
Festival of Pan, Romance for Orchestra ..... F. S. Converse
(First time in New York)
Variations on an Original Theme. . Sir Edward Elgar

The Russian **Symphony Society** of New York, Modest Altschuler, conductor, will give its fourth concert of the current season at Carnegie Hall, Thursday, 7 February, at 8.15 o'clock. Soloist: Fannie Bloomfield Zeisler, pianiste.

Programme:—Symphony in C minor, Taneyeff; Armenian Suite (first time) Koreschenko; piano concerto, No. 4, Rubinstein, and Overture, May Night, Rimisky-Korsakoff.

PAST CONCERTS

Hugo Heerman, the famous Frankfort violinist, assisted by Ernesto Consola, pianist, gave an interesting and novel Sonata Recital at Mendelssohn Hall, Monday, 28 January, at 3 p. m. The programme was devoted to such widely contrasted composers as Brahms, Mozart and R. Strauss, and included Sonatas as follows:

Brahms, D Minor; Mozart, A Major and Strauss, E Flat, Op. 18.

Scriabine, the Russian composer-pianist, was announced to give a second recital devoted to his own works at Mendelssohn Hall, Wednesday evening, 30 January. The programme, containing eighteen numbers in all, included two movements from the composer's G sharp Minor Sonata.

THE OPERA SALOME

Salome is still the musical sensation of the season in New York, although it may be said that the interest of musicians in the brilliant and bewildering score of complicated dissonances is offset by an irrepressible and universal sensation of horror and disgust at the drama. And yet no one denies that Mr. Conried's stage presentment of this opera is worthy of ranking with that of Parsifal; while the splendid work of the orchestra as carefully drilled by Mr. Hertz, and the performances of a superb cast lead by Fremstad, Berrian and Van Rooy, so delighted the critic, Dr. Neitzel, that he declared the Metropolitan representation of Salome to be the finest he had ever witnessed, and even cabled Strauss to that effect.

Since then announcement has been made that Richard Strauss will probably make a tour of America next season and conduct some of his own work. While no definite arrangements have yet been made there is talk of having the composer direct productions of both Feuresnot and Salome at the Metropolitan.

Meanwhile Mr. Conried definitely announces three more performances of Salome this season. The first two will be matinées, taking place by way of novelty at 11.30 a. m. on Thursday, 31 January, and on Tuesday, 5 February. The final representation is scheduled for the evening of Tuesday, 12 February.

Richard Strauss, himself is reported to have said lately that he no longer took much interest in art, and that all he really cared for was to make money enough so as to live in comfort and quit music altogether.

RUGGIERO LEONCAVALLO

With the visit to this country of Ruggiero Leoncavallo, whose opera, I Pagliacci, has for years been one of the most popular in the repertory of the Metropolitan Opera House, America was given an opportunity to make the acquaintance of one of the leading modern Italian composers of the day.

Leoncavallo was born in Naples in 1858, of a family distinguished as lawyers. He is the first musician among them, but through his mother he was allied with the arts. An uncle, D'Aurea, was a well-known painter, whose works may be seen in the Royal Gallery of Naples, and an aunt had a highly successful career as a singer, although she abandoned the stage after but three years. He studied music, both piano and composition, at the Naples Conservatory, and it was as a pianist that he first won renown. His success in this line once nearly cost him his life, for after appearing in a concert in Egypt with much success, he was offered the direction of an Arab band, and upon declining, his refusal was received with such displeasure that he was actually obliged to flee for his life, disguised in Arab costume.

Turning his attention to the writing of operas, he met with the usual difficulties and discouragements in gaining a hearing, but in 1892 the production of I Pagliacci in Milan established his reputation, and ever since then this work has held its place in operatic répertoires, both in this country and Europe. The following year I Medici, the first of a proposed trilogy based on incidents in Italian history, was produced in Milan. Another work much liked in Italy, but which has never been given here, is his La Bohême. The libretto of Leoncavallo's opera differs from that of Puccini's work of the same name in that it follows more closely the novel by Henri Mürger, upon which both are based.

Leoncavallo writes all his own librettos, the sole exception to this being that of the work upon which he is now engaged, entitled La Giovinezza di Figaro (The Youth of Figaro), an opera bouffe for which Sardou furnished the book. This deals with the same characters which figure in The Barber of Seville, but when they were all younger. It will probably be heard next season in Europe.

He is more than usually fitted to write his own librettos, for during the years when he was studying at the famous University of Bologna, one of his professors was none other than Carducci, considered in his own country as the greatest modern Italian poet.

It will be remembered that the Emperor of Germany specially commissioned Leoncavallo to write an opera for him, the Roland of Berlin, which won him laurels in Germany.

"He insisted upon a private dress rehearsal," said the composer. "The audience consisted solely of His Majesty, the Minister of Public Instruction, and one of the royal princes. Afterwards he invited me as a special honor to a grand festival for the anniversary of the regiment of guards to which only royalties and eminent people are invited. His interest in music is very deep, and he was most gracious to me."

EXHIBITIONS NOW ON

New York. Knoedler's. Recent paintings by Emil Fuchs, and etchings by Whistler. Until 31 Jan.

Collin's. Drawings by Oscar Fehrer. Until 5 Feb.

Noe's. Recent water colors by Walter L. Palmer. Until 9 Feb.

Clausen's Sketches of Newport gardens, by Miss Mary Helen Carlisle, and landscapes by Howard Russell Butler. Until 2 Feb.

Duveen's. Loan exhibition of rare Chinese porcelains. Until 9 Feb.

Katz's. Oil and water colors by Daniel Katz. Until 2 Feb.

Durand-Ruel's. Paintings by Claude Monet. Until 14 Feb.

Del Nero Studio. Exhibition of art in metals. Until 9 Feb.

Astor Library. Plates from F. Hopkinson Smith's Venice of To-Day; and F. R. Martin's History of Oriental carpets before 1800.

Lenox Library. Prints from the A. A. Hopkin collection of photographs of Italian works of art, and (in lower hall) etchings by the late Dr. Leroy Milton of Yale.

Brooklyn. Pratt Institute. Recent landscapes by William L. Lathrop. Until 31 Jan.

Boston. Museum of Fine Arts. Collection of Italian lace and embroidery, loaned by Signorina Amari.

Art Club. The Seventy-fifth Annual Exhibition of the Boston Art Club.

Buffalo. Albright Gallery. Exhibition of contemporary German paintings. Until 24 Feb.

Chicago. Art Institute. Annual of works by artists of Chicago and vicinity Until 24 Feb.

Los Angeles College of Fine Arts. Winter exhibition. Until 15 Mar.

Philadelphia. Pennsylvania Academy of Fine Arts. One Hundred and Second Annual Exhibition. Oil paintings and sculpture. Until 24 Feb.

Providence. Art Club. Paintings by New and Old England, by W. Staples Brown. Until 3 Feb.

Syracuse. Museum of Fine Arts. Collection of European and American paintings loaned by Messrs. Vose, of Boston.

EXHIBITIONS TO COME

Boston. Copley Hall. Exhibition of Arts and Crafts. 6 to 26 Feb.

Chicago. Art Institute. Special collection of paintings by contemporary German artists; Salon of Photographic Societies of America; and annual of Art Students' League of Chicago. 1 to 24 Mar.

Marion, Ind. Public Library. Exhibition of American paintings. 6 to 20 Feb.

Providence. Art Club. Eleventh Annual Exhibition. 5 to 17 Feb.

St. Paul. State Art Society's Rooms. Fourth Annual of paintings, sculpture, architecture, arts and crafts and photographs. 9 to 16 Feb.

Washington. Corcoran Gallery of Art. Exhibition of contemporary American oil paintings. 6 Feb. to 9 Mar.

ART GOSSIP

As a result of the policy of the Pennsylvania Academy of the Fine Arts to spare no pains to maintain the high standard it has set, its exhibitions have come to be regarded as the most important annual showings of the best work of our painters and sculptors, and the present one—its one hundred and second—not only holds its own in quality, but surpasses in general effect those of late years. By somewhat limiting the number of exhibits interest has been sustained throughout and, while the exhibition is thoroughly representative, every wall, even in the rooms usually considered of less importance, contains canvases that attract attention and repay study. The principle of specialization has been carried out in two rooms, one devoted exclusively to nineteen examples by Gari Melchers, the other grouping together a number of artists, who while differing in motive and method unite in representing nature in a high key of light—Among them Childe Hassam, W. T. Metcalf, the late John H. Twachtman and E. W. Redfield. A painting that has been described as "sounding quietly but with convincing force the great rôle of the exhibition" is Whistler's Count Robert, a tall narrow panel with a figure of a man in evening clothes holding over his arm a gray fur overcoat and in his gray gloved hand a walking stick.

The pictures awarded the Academy's honor, some of which will be reproduced in Vogue of 14 February, when a more complete list of the exhibits will be given, are as follows: The Temple Gold Medal to The Golden Screen, by Willard T. Metcalf; the Purchase from the Temple Fund to Beatrice, by W. Sergeant Kendall; the Mary Smith Prize of $100 to the painting entitled Cows, by Mary Smyth Perkins; the Walter Lippincott Prize of $300, for the best figure painting in the exhibition to A Tea Party, by Marion Powers and the Jennie Sesnan medal, for the best landscape to The River in Winter, by Ernest Lawson.

Until 9 February, may be seen at the Noé Galleries in New York City thirty-four recent water colors by Mr. Walter T. Palmer, N. A., among them Indian Summer, The Frozen Brook, The Red Gable, Winter's Dawn, The Snow Mantle, Gold and Gray, The Open Brook, December Morning, On York Beach, Breaking Wave, Down the Valley, Brook in Winter, La Salute at Night, La Salute at Sunset, A Summer Night, The Summer Palace, Granada and Court of the Mosque, Granada.

At the Knoedler Galleries an interesting show of paintings by Mr. Emil Fuchs, closes to-day. At Clausen's Miss Carlisle's exhibition of sketches of Newport Gardens and Mr. Howard R. Butler's landscapes will be on view for a few more days. The latter are nearly all of California scenes, among them: Pink glow on Santa Barbara, The Lone Norseman, California Coast, Mt. Ruicon, Santa Barbara, Sunset over the Sea, California, Sunset, Coast Road, Santa Barbara, California Coast Scene and Mt. San Bernardino, California.

The Syracuse Museum of Fine Arts is holding an exhibition of European and American paintings loaned by Messrs. R. C. and N. M. Vose, of Boston. Among the artists represented are H. Leroux; Ter Meulen, Mary T. Macomber, G. A. McCord, J. Melin, G. Michel, T. Offermans, R. C. Minor, Decamps, Delacroix, Delpy, Dupre, Blakelock, De Bock, Corot, George Inness, Sr., Wm. Turner and Arthur Parton.

The Art Institute of Chicago has recently opened a new gallery for the exhibition of etchings and engravings, in which are now shown the Nickerson Collection, lately presented to the Institute. Another valuable bequest just made to the Institute is that of paintings, statues and bijouterie belonging to the late Mary E. Swan.

On 29 January, the Institute's Annual exhibition of works by artists of Chicago and vicinity was opened with a private view and reception, and will be followed in March, by that of paintings by contemporary German artists, collected by Dr. Charles M. Kurtz, director of the Buffalo Fine Arts Academy, which is now on view at the Albright Gallery in that city.

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THE LONELY STRANGER

A Curious movement, or rather grouping, brought about through the medium of letters to an evening journal, from men and women, who, as strangers in a strange city, professed really to suffer with loneliness, has recently taken place in New York, and resulted in public meetings, which, of course, have been a positive joy to reporters. A certain procedure at the meetings, where those who had assembled broke ranks, as it were, and became acquainted, or made attempts to do so, were regarded as especially diverting to those sent to write up the occasions, and yet the matter is by no means altogether one for merriment.

It is, of course, a novel way of becoming acquainted, and so unconventional that no parent would sanction a daughter taking part in it; but only those who have gone from home to an alien large city to woo fickle fortune, can appreciate the pathos of the lot of young women and men who have no acquaintances or friends in the new place, except such as they can make through office, shop or church.

In the case of the young man the way is not so hard; but in that of the girl, either herself refined, or possessed of a desire to associate with gently bred people—not necessarily, of course, those of position—there is more likely than not to be loneliness that is poignant, for even the least conventional or careless of matrons hesitate to invite strange young women, however well they may appear, to their homes, although the meeting between them may have been in church.

In an effort to make a social life for young women, apart from business, philanthropists and social workers have developed social schemes of various kinds; but these, like the working girls' clubs, leave out of consideration a very large number who are above the average girl bread winner in intelligence, worthy ambition and social experience. It is this class which is most lonely and whose fate is the most difficult to brighten, owing largely to the complex conditions of life for every one in a great city, swarming always with strangers, where to learn who's who is a problem that few have time to struggle with, except as it applies to the socially elect, known of all.

There seems to be no escape from the conclusion that this class of economically independent women and girls must very largely work out their own salvation in this matter of companionship. It is cold counsel to advocate their making themselves self-sufficient through mental improvement, or preferably through philanthropic work of some kind, applied to the individual or the group; but, however cheerless this prescription may read, it is an infallible alleviator, at least of loneliness, for it effectually neutralizes self-pity either to engage seriously in mental effort of an educational kind, or to strive to bring more sunshine into the lives of others.

Neither now, nor indeed, until humanity reaches an ideal state of perfection, can the stranger, especially the strange woman within a great city, reasonably expect that a place will be made for her in its social life. If she secures a foothold in this life, it will be largely through her own intelligently directed efforts. The city, alas, cannot play perpetual host.

PORTRAIT OF MISS DICKERMAN

BY WILLIAM M. CHASE

SEE TEXT, PORTRAIT PAINTERS OF TO-DAY, PAGE 166

THE DOMINANT NOTE

BY CATHERINE CARR

Charlotte Atherton was packing her clothes to leave her husband. There were a great many of them for lack of generosity had no part in the cause for the step she was preparing to take with stern eyes and tight-drawn lips. Indeed its exact parts would have been difficult for Charlotte herself to define, though she felt their force to the core and with bitter rebellion. She was receiving support from a vaguely analytical phrase about "the right to live one's own life."

The conviction of this privilege was making her intention excusable though it could not condone her method even to Charlotte, for it savored of cowardice and was a persistent goad, as she hated cowardice. Yet, as she saw it, it was her only way of achieving her "right." This going in Tom's absence and leaving a letter of explanation, for in Tom's presence she was a pliant creature of his will; and during the long four years that they had endured there had been slight evidences of her spirit's straining at the marital leash. None at all to Tom's perceptions. Tom was not the sort to recognize shadings. He saw things in distinct outlines and had never seen that it was submission she had given, not response.

Charlotte knew this and that the blow of her desertion must thus fall unsoftened upon him, and her regret for it was deep yet barren of result. For also, had she her arguments of extenuation. It could not mean to Tom what it might to some men. Tom was so resourceful, so self-sufficient—his wife had never filled his horizon though he loved her—Charlotte made this acknowledgment too—in his way.

A way that was compelling, absorbing, leaving a woman no color of individuality. A way well enough for a brainless woman, since it was of unfailing kindness, but for her—Charlotte's possession of brains was conceded—it was the laying on of heaviest chains which she was sure she could bear no longer.

And, in any analysis, the fault was Tom's. She had protested against their marriage from the first. Not from lack of love, for she had loved him then or thought she did, but because she had set her intent upon a literary career and the married state was many times proven untoward for writer folk. But Tom had beat down all her argument and protest, and had put out the light of her ambition, for the while, with the red flare that his love sent across her eyes.

She recalled the hour of her surrender with the critical memory of someone entirely detached. Indeed, from her present viewpoint she had not been herself, but a mere reflex of his compelling personality. And, too, there had been the magic of music and moonlight—And he had taken her two hands in his own and gently drawn them up about his neck. "What does it matter?" he had said, "The little tinsel of fame? Just to be happy is the world's worth, girl." And she, too, had thought so then. For a whole year she had thought so. This year had been spent on a sugar plantation in a remote district. They saw few people and were content with their isolation and she might have gone on being what she now scornfully called "a slave to her senses," had not Tom been suddenly called by business to the north, and she had been left alone.

She remembered, still in that detached sort of way, that she had cried when he went and that she had looked at his old glove with the throes of imagined disaster shaking her; yet at the end of two days strangely few of her thoughts remained with him. She would read and make dutiful reply to his daily letters and straightway would his place be given to her brain creations as before he had come into her life at all. A sense of quiet content alternated her inspired hours.

Charlotte had attempted no analysis of this attitude of hers when Tom returned some days before he was expected, and then revelation came upon her as from a clear sky. She had lifted her eyes from her writing pad to let them wander through the window over the mirage of her imagining, and there suddenly it was all blotted out by Tom's stalwart figure coming up the walk. And as suddenly was she seized by vague tremors and alarms.

She had struggled with their vagueness for a long moment before she acknowledged the terror of not wanting to see him, of shrinking from his touch and his kiss, before realizing the entire satisfaction of her recent days. She looked about her like some hunted creature and then fled to her room. Here Tom had found her, coming eager and loving, his usual high spirits and good temper evident, and Charlotte had yielded to the clasp of his arm—her courage for revolt grown to water, and, inexplicably, her will for it.

All through their talk of the happenings of his absence Charlotte's brain had groped through a maze of wondering and sensing, and night hours were long ones of weighing the strange position in which she found herself. It was a terrible one, certainly—that of an unloving wife—and the very last she had supposed possible for her. Yet she could reach no other conclusion. One did not shrink from a person whom he or she loved—hence she no longer loved Tom—she argued a bit primitively for one who had to do with the transcript of emotions and her moment of yielding was a weakness of the flesh.

An existence wherein the brain was dominated by the flesh would be intolerable, Charlotte decided, and it would be best for them both for Tom to know the truth at once.

She had faced the morning with her strength given to this resolution and gone down stairs saying over the sentences she had chosen as fitted to break the terrible state of affairs to Tom, but they had not been spoken. As the night before, when he came in the room Charlotte's resistance was overwhelmed, crushed by the mere power of his presence and her lips were mute under his kiss.

And so had it been with her throughout the following years. The possibility of a third life to be considered which came to her and went unfulfilled soon after this revelation of her heart, did not, strangely, perhaps, alter its impress upon Charlotte; and her deepest pulse was of thanksgiving that this phase did not again present itself. Her vividest fancy could picture no greater torture than the reluctant motherhood she should give to a child of Tom's.

And all during this time she was to Tom what he would have called an ideal wife if he had thought to speak of it. Gentle and attentive and never nagging about small things. To the world she gave the semblance of a well-poised woman, rather quiet perhaps and not so generally popular as her handsome husband, and to herself she was a chained thing, eaten out within by the desire for freedom.

The final spur had been an incident which had acquired edge instead of dullness by frequent repetition. She had come in from a walk with the germ of a poem big in her brain and while she was at her desk shaping the rhyme, she had heard Tom's voice in the hall. Instantly the words were gone from her—the thought broken. She had sat waiting, hopeless. He would come in. He would say "Hello, girl!" and he would kiss her, taking it so for granted that all was well with her as with himself, just as he always did—and the glow of her inspiration was gone forever. So it had been hundreds of times. So it must have been until thought so many times refused should become numbed to commonplaceness, if she had not revolted.

She had explained it all to Tom in the letter she had written in such hopelessness of his understanding. His was too practical a nature to be in sympathy with the perplexities of the literary temperament (Charlotte had come to much knowledge of temperamental idiosyncrasies in these years of introspection) but she had told him as best she could, and how she had warned him. Charlotte harked back to her pre-nuptial prophecies again and again in self-justification.

No one who understood could blame her, she was sure, but it was the fate of women not of the ordinary mould to be misunderstood and

She was reconciled to it. Almost she took some satisfaction to herself in her position of some incomprise. The trunks were packed at last and she put on her street clothes and though her fingers trembled over their adjustment her mouth corners remained firm. And as she went down stairs to telephone for a cab, the bell rang and she opened the door herself.

Tom's closest friend, Woodson Payne, stood at the step. He was obviously agitated and for a moment the sight of her seemed a shock to him. He stared dumbly at her.

Charlotte herself felt the strain on her hospitality.

"Ah, good morning, Mr. Payne, will you not come in?" she found herself saying vaguely.

"No, I, that is, how fortunate you are dressed for the street, Mrs. Atherton. I have come for you. We thought it better than to phone. There's been an—an accident, Tom's auto—and—"

The blood went out of Charlotte's veins in one great rush and a shower of icy prickles struck her flesh. She followed him mutely to his own car which was waiting at the curb, detached snatches of his nervous talk drifting through the rigid casing that seemed closing about her.

"They could not tell just how serious. He was conscious and asked for you. Dr. Tevis was hopeful—"

"Yes," Charlotte said still vaguely.

She sat with her face pressed against the cushions of the tonneau striving for recognition of the emotions that were struggling beneath the dazed surface of her mind.

"It cannot be that I am glad," she told herself, it cannot be. It might seem so. I did want to be free, but not at that price. Never at that—Oh God, do not let it be that I am glad."

Still questing and silent she followed Payne through the hospital halls until they were checked by a group before the door of a private room. Examination and consultation were going forward within, they were told, and a chair was brought for Charlotte, but she waved it aside. She was on a rack of anxiety and doubt and a great loathing of herself. Here she stood with her husband seriously, perhaps fatally, hurt on the other side of the door, and she could not define what she was feeling.

Then the door opened and the great doctor came out. He deftly smoothed the concern from his face at sight of her.

"HE DEFTLY SMOOTHED THE CONCERN FROM HIS FACE AT SIGHT OF HER"

"It is not so bad," he assured her, "though one leg is so crushed that it will have to be taken off at the knee. It is a great pity of course—such a perfect physique. The other injuries are not at all serious."

Even the vast pity of his maiming failed to reach Charlotte. It could not pass a something that leaped into sudden strength within her as she entered the room to see Tom lying on the bed. Such a different Tom that she halted for an instant for recognition. This could not be the man who had turned the key upon her inner life; who was of such self-sufficiency and resourcefulness, and whose way of life made his wife no more than a pleasant side-issue. For the mere sight of this man sent appeal to the unused places of her heart (the places that are most often reached by tiny fingers) and every pulse of her being was beating response to his own.

"Why could I not have been killed outright," he rebelled. "I shall be crippled, think of it, all of my days, I. It will be torture, Charlotte, how am I to bear it?"

The something that had been stronger than the pity for his maimed condition sent Charlotte to her knees beside him.

"Oh, I am glad, glad," she gasped.

"Hysteria," the doctor explained. "There, there, now, Mrs. Atherton, it could be much worse. Some aromatic ammonia, please, nurse."

But Charlotte remained oblivious to their ministrations.

"You need me now," she said to the puzzled query in her husband's eyes.

Seen on the Stage.

GOSSIP

Viola Allen is to add another play to her repertory to be called Love and Chance and to be produced first in Montreal. The new play will not replace Cymbeline, but be used in conjunction with the Shakespearean play on tour. The new play is an adaptation from a classic French comedy by Mirabeau which has been regularly in the repertory of the Comedie Francaise.

Frank Gilmore has been engaged to play the role of the leading man in All-of-a-Sudden Peggy which Henrietta Crosman will bring to the Bijou Theatre on 11 February. A large department store with well-known players as clerks, cashiers and floor-walkers is to be a feature of the Actors' Fund Fair, to be held at the Metropolitan Opera House from 6 to 11 of May. More than two hundred players and singers have volunteered their services.

E. H. Sothern, Julia Marlowe and Lee Shubert determined to put a stop to the activities of speculators during the present Sothern-Marlowe engagement at the Lyric Theatre. In pursuance of this plan no tickets are being laid aside for either hotels or sidewalk speculators. The Shubert management states that this is only the beginning of a new policy which shall eventually eliminate speculators from all the New York theatres under their management. In the first two weeks of the Sothern-Marlowe engagement have been produced both John the Baptist and Jeanne D' Arc. The Sunken Bell will be brought out on 5 February, and The Daughter of Jorio on 12 February. The fifth and sixth weeks of the engagement will be devoted to repetitions. On Tuesday of the seventh week, H. W. Boynton's Guenever will be seen for the first time in New York. The offering for the eighth and final week will be When Knighthood Was in Flower, with both stars in the cast.

At the five-hundredth performance of The Lion and the Mouse, in the Lyceum Theatre a week ago, gold pins symbolic of the play's title were distributed as souvenirs. After the performance Henry B. Harris, owner of the production, gave a dinner for members of the company at which Charles Klein, the author, was the principal guest.—George Ade's new sketch Marse Covington, is being played in the Keith-Proctor circuit by Edward Connelly and Company and is well received. The scene is laid in a gambling house, where the doorkeeper, an old slave, meets his former master broken in health, spirit and purse, and gives him a five-dollar bill. Naturally the incident gives opportunity for the display of much pathos.

Edward Howard Griggs's reading of A Midsummer Night's Dream, at Mendelssohn Hall, may have pleased the houseful of women who listened to him, but it did not satisfy the critics. The lecturer's colorless voice was the subject of caustic treatment, and of his method of acquiring and imparting knowledge it was said he has a genius for assimilating the thoughts of others and then pouring them out again in long, long sentences. Truly Shattuck, who has signed for a vaudeville tour of twelve weeks, began her tour at Keith and Proctor's Twenty-third Street Theatre on 28 January. Mrs. Shattuck, it will be remembered, was associated with Ethel Levy in Mr. Cohan's support in George Washington, Jr., last season.

The rumor is that Marie Dressler, who left Joseph Weber's all-star company, and who is in vaudeville for an extended period at $2000 a week, has been in negotiation with David Belasco with the view of becoming a star under his management. At this writing nothing definitely authentic has been given out by the principals, but certain indications point to a possible arrangement between the two. It would assuredly be a somewhat odd combination.

Ellen Terry's tour in this country has been heralded as a farewell one, but the actress told an audience before she left England that she hoped to come here again, indeed, more than once. However that may be, the actress is no longer a young woman, and in the nature of things it is unlikely that she will be able to come here, whatever her desire, more than a very few times even, if all goes well. Miss Terry was announced to make her first appearance for the season on 28 January, at the Empire Theatre, in Bernard Shaw's Captain Brassbound's Conversion. This piece is to be followed by The Good Hope and Nancy Oldfield.

All-of-a-Sudden Peggy which comes to the Bijou Theatre on 11 February, with Henrietta Crosman in the star role, is a London play that has been running a greater part of the season at the Duke of York's Theatre, where Marie Tempest is the star. Richard Mansfield comes to the New Amsterdam Theatre on 11 February, in a repertory of which Ibsen's Peer Gynt is for many reasons the most important. Chicago interested itself mightily in the production.

Musical comedy, which for a time was under the ban, it is now pointed out is again in popular favor, judging from the financial success achieved by The Vanderbilt Cup, The Student King (Garden Theatre), The Belle of Mayfair, The Red Mill, The Little Cherub and a number of other comedies that have had good New York seasons and are doing well on tour.

A son of Ellen Terry, Gordon Craig, has been engaged to produce all of Eleanora Duse's plays in the future. Mr. Craig's name will appear in conjunction with Duse's on billboards and programmes, and he will be nearly as big a personage as the great actress herself. His ideas of stage lighting are said to be most original, and to include the abolishment of footlights and other as startling innovations. Salomy Jane is on at the Liberty Theatre, it being one of the new plays Eleanor Robson is appearing in this season. The star is supported by a capable company.

Florence Roberts is to return to New York in the course of a few weeks, in a new Spanish play Maria Rosa, by Angel Quimera, the author of Marta of the Lowlands which was brought out at the Manhattan Theatre. The play deals with the experience of a young Spanish peasant girl Maria Rosa, the wife of Andres, whom she loves devotedly. A fellow workman of the young husband falls in love with the girl. He kills the foreman of the gang of laborers to which all of the characters belong, and he then continues to throw suspicion upon Andres. The latter is arrested and later dies in prison. The play, which has been performed in Spain, is in three acts, and the characters are all drawn from the laboring classes.

The Three of Us continues most prosperously at the Madison Square Theatre, where it has passed its one hundredth performance. Leather

pocket calendars and stamp books were distributed to the audience as little mementoes of the occasion. Sam Bernard is enjoying a flattering popularity in The Rich Mr. Guggenheimer at Wallack's Theatre. Douglas Fairbanks, who plays the leading juvenile comedy role at the Savoy, and who has recently become engaged to the daughter of Daniel J. Sully, spends his spare time as an apprentice in the soap factory of his prospective father-in-law. Mr. Douglas has decided to forsake the footlights for the office of vice-president of the soap company. William A. Brady, with whom the young actor has a five year contract, has released him on condition that he will play the season out.

Photo by White

GERTRUDE BARRETT

As Kate Roberts in The Lion and The Mouse, at the Lyceum Theatre

George Graves, the English comedian, has arrived in this country. He has been playing the chief comedy part in The Little Michus for the last eighteen months at Daly's Theatre, London, and comes here to appear in the production of this comic opera which is scheduled to succeed The Belle of Mayfair. The name of the new musical piece in which Raymond Hitchcock is to appear at the Studebaker Theatre, Chicago, on 5 February, has been changed at the suggestion of Wallace Irwin, who is writing the lyrics for the production. This version of The Galloper is to be called A Yankee Tourist, and not The Trouble Seeker. A Yankee Tourist is to be brought to New York in the Spring.

Vesta Victoria is back from London with a batch of new songs which she is rendering under the management of Percy Williams. Tell 'Is Missus All About 'Im, The Girl He Left Behind Him, Summer Blouses, Oh, Girls, Never Trust a Policeman, Poor John and Billy Green. Miss Victoria will be remembered as the vaudeville specialist who sang Waiting at the Church into favor.—Brewster's Millions at the New Amsterdam Theatre has been enjoying a encouraging popularity, and as this is the first straight theatrical venture of Thompson and Dundy, the success is especially interesting. The leading man Edward Abeles, is a comparatively new star.

Very flattering reports come in regard to David Warfield's tour in The Music Master. In Washington, the star played to houses that were so packed that the orchestra was turned out and the space filled with chairs for spectators. Before his present engagement in the Manhattan Theatre comes to an end, it is likely that Wilton Lackaye will revive Trilby, supported by the members of the company which produced the play several seasons ago. We are so much accustomed to being scolded by dramatic critics for our lack of intelligence in regard to plays, and our wretched taste, and we have been told for so long that playland with us is a thoroughly commercialized institution, that it is with genuine astonishment we read the optimistic opinions of Ben Greet, the exceedingly able English manager. No man is more capable of writing on such a subject.

In regard to Lady Burdett Coutts' generosity toward musicians and actors, the Evening Post critic gives her credit not alone for affording them financial help, and the opportunity when they were unknown of an appearance in her crowded drawing rooms, but also sets down to her praise the fact that a great part of the improvement in the social standing of the actor about which so much has been said in recent years is to be traced to her example. She was ready to welcome any accomplishment so long as it was respectable. A fair reputation was an essential preliminary to her good will. That was why some eminent artists never had the pleasure of her acquaintance.

Louis Parker has just completed a Biblical drama on a large scale, which is to be produced here in the course of a few months. He is very much occupied at the present with preparations for the Bury St. Edmunds pageant and with the

Otto Sarony Co.

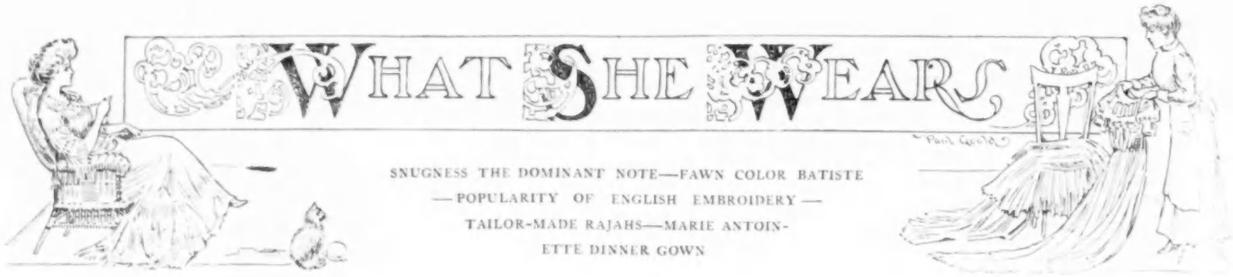
PAULA EDWARDES

in Princess Beggar, at the Casino

inspection of various sites for possible pageants in 1908 and 1909.—The Volunteer Organist is still in the running at the continuous houses, where it is warmly welcomed by audiences.

Cyril Scott is playing in The Prince Chap, a return New York engagement, at the Lincoln Square Theatre. Most of the actors and actresses, including the children, who appeared in the original production last season, are still in the cast.

The one hundredth performance of Neptune's Daughter and Pioneer Days at the Hippodrome, was celebrated last Friday. The circus features have been changed, and Marcelline has a new act.



SNUGNESS THE DOMINANT NOTE—FAWN COLOR BATISTE —POPULARITY OF ENGLISH EMBROIDERY— TAILOR-MADE RAJAHS—MARIE ANTOINETTE DINNER GOWN

A Noticeable snugness and trigness is the hall-mark of many of the smartest tub gowns. The skirts are simply treated, and their length widths are unbroken, except for a band of needlework above the hem, or a few tucks in a group. The top of the skirt is mounted with a slight gathering frontwards—something more across the back. The bodice while gathered, admits of no outward fulness, because the material is drawn into the figure lines so snugly and belted. A bolero of the same fabric, short, and very close fitting, embraces the bust, and gives an excellent effect upon the figure, simple as it is. There is a tailor suggestion about all this, but the handwork in finish, takes away the severity somewhat, as the edge of the entire bolero is embroidered by hand. So is the high chemisette and stock, and the turned-over flat cuffs of the elbow sleeve. It requires little imagination to fancy how becoming such a gown may be with the bodice belted in with rose-pink ribbon, and a single pink rose of great beauty fastened to the corsage just where the bolero meets. A straw hat, a cluster of roses and some tulle, fresh white gloves and shoes, and a white embroidered parasol, coupled with youth and beauty, make as captivating a picture as may be found on the Florida Rivièra.

MODEL FOR BATISTE

Another genre of costume for the same latitude is of batiste in a yellow fawn shade, embroidered in English cut-work, extremely open and most effective. The design forms upon the front of the skirt a panel effect—by a few cross blocks—and a branch of a flowering plant. The bottom and heading of the single flounce continues this block effect as a bordering, while the bodice repeats the plant and its blossoms in a panel of diminished size, while the upper bodice carries out still smaller blocks over the shoulders. The half-sleeves are full, closing on the bottom with an embroidered black pattern, but passing half-way down the arm into frills of white batiste and Valenciennes lace to the elbow. A very narrow bias fichu of white batiste, edged with Valenciennes lace, displays the half-low neck, and ties over each sleeve top into a soft knot, with two short cravat ends, lace-trimmed. The belt is of batiste to match the gown, and has in the back short tabs, lace-trimmed; in front is a buckle design executed in lace also. Obviously, a charming gown for a girl from eighteen to twenty.

Forenoon linens also bear witness for the same English embroidery, but in a heavy and very coarse style of work, but considered to be all the smarter because of it. For white linens, blue, pink, buff, and a pale gray are the linen threads in favor for the embroidery, unless the suit is to be an all-white one. One great advantage is that this very openwork lightens the weight of the costume, and on the other hand, it also is found to be twice as cool in the wearing. Solid embroidery, though greatly in vogue, is preferable for fine lawns and batistes; consequently some discrimination is required in choosing an outfit for a Southern sojourn or early spring.

MARIE ANTOINETTE DINNER GOWN
See "What She Wears"

SILK TAILOR-MADES

Rajahs, in two-piece tailor-mades, as a skirt with short coat, or those short bodice wraps, in cape or dolman styles, are being made up for wear, once the traveler reaches summer temperature. Nothing gives better wear or greater satisfaction. Braids and stitchings are looked upon as the correct trimming. The newest rajahs are plaided, striped, or figured with discs and wafer-spots, line-squares, etc. Still, there is no denying that the solid colors and grays, gun-metal shades and reseda greens are very much sought after. Eoliennes are greatly to the fore for the coming season, and are eagerly selected by women no longer sylphs, because, in spite of their light weight, they have a firmness and body that promise a good and lastingly good fit. In all the fashionable colors, this material lends itself admirably. As an example, an eolienne in a dull shade of saffron, was charming. Its demi-traine skirt had for its trimming an eight-inch band of vertically tucked match chiffon, inset ten inches or more from the bottom. On each side of this band was a side plaiting of an inch-wide velvet ribbon, a shade darker perhaps, but barely that. On the sides in front, and hanging from the top of the skirt, were two chiffon sashes with exquisite Japanese embroidery upon their ends, wrought in dark browns, saffrons, and mussel-blues, with a touch of black. These sashes fall in pair lengths—that is, the two nearer the middle front, fell a few inches below the knee—those next, each fell six or seven inches lower down. In the middle front of the skirt was a panel plait, which extended half up the bodice to bust. The bodice was of the eolienne, laid in broad side plaits, and held into the figure. There were shaped shoulder pieces of the chiffon-velvet, the same in shade as the skirt trimming, laid flat, with cravat ends of chiffon, embroidered slightly, but in harmony with the skirt sashes. They fell over the bust line in front to belt, and over the back of the sleeves, showing well at the back. For the high, square chemisette and sleeve finishes, white Chantilly lace, of exquisite design, was used, while narrow gold lace was intermixed. A very high draped belt of the eolienne was so well boned and fitted, that it gave a decided princess line to the waist. In front it was lost under the panel plait and fastened invisibly.

FLOWERED SILK GOWN

A charming Marie Antoinette dinner and theatre gown is shown in the illustration, and

one that won warm praise from a distinguished portrait painter. It would have been his delight to paint it, he said, had one of his sitters worn it. The silk itself is of rare beauty with satin sheen, and shadow flowers and foliage in the varied pale tints of pinks, blues, grays and golden fawns. It has an immensely full train skirt, gathered to the waist, with cross insettings of real point lace, having also headings of fine silk plaitings. The bodice carries out the same harmony. It is girdled in front with pale pink satin, ornamented with six rarely beautiful antique diamond buttons of the Louis XVI period. There is an under corset boning and fitting, that attaches the bodice to the skirt in the back, where more lace and fine silk plaitings are used. A fichu of the dress silk is laid in plaits, and has four rows of the real lace plaited upon either side. This gives a charming and most becoming line to the shoulders and bust, as well as that slender, tapering effect to the waist, so much in vogue. In the back a draped flatness is maintained. The sleeves are in poufs of silk, with silk plaitings and lace for their lower band trimming, together with quite short double silk ruffles. Below these ruffles a cloud of maline plaitings spring out in the smartest way. No less than seven rows, which frame in the arm, almost half way. This charming flatness, as well as the maline tucker, edged with narrow gold lace, add an incontestable charm. Both fan and opera bag suggest some wondrously lovely woman, attracting enthusiastic if silent admiration while wearing this perfect gown at the play some night.

GLIMPSES

WAS—

There ever such a profusion of belts from which to choose, for women of all ages? Gorgeous are the broad bands of elastic with woven gold and steel bead embroidery and massive and showy buckles equally of ornate gold. In white and evening colors do such creations also abound. In wide-stitched, and in white especially, are belts fitted up with separate gold and silver slides and buckles of novel design. Ribbon belts defy classification so multi-colored and various are the designs of the ribbon-makers. These belts are now shirred vertically in rather close sections around the waist to suit the short-waisted fashions of semi-Empire bodices. Fancy metal buckles or clasp-ornaments are their fastening in front, while other decorations are seen in the middle back. The day of plain belts has passed out of the furnishings for the multitude. It is only on extremely costly smart gowns that simplicity in belts is made manifest.

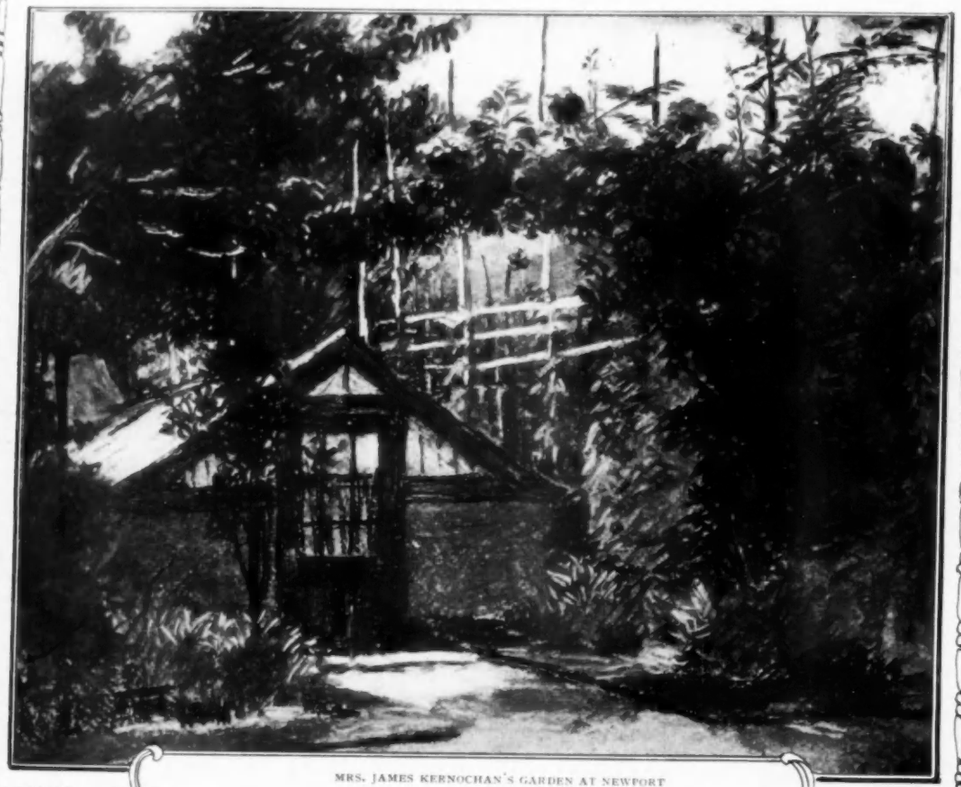
NECKWEAR—

Of white lace has an endless number of styles, all in vogue. But one particular style is prominently in favor, and that is the Marquis, a plaited cravat-tab, which may or may not require a lace stock to go with it. It varies in length and in its number of lace plaitings overlapping from a simple affair for wear with a tailor-made to a more elaborate costume cravat fit for wear with velvets or silks. Other neckwear has tulle footing in plaitings on the stock for finish, and on the lace bows or tabs in front. These are pretty for evening wear. Fine sheer lawns and laces remain greatly in demand, and have the advantage that they return from the blanchisseuse, quite as pretty, if not more so, than when new. Cuff and neck mate pieces are preferred by many. Real lace neckwear is a thing apart and just now highly affected by those who are ultra-modish. Its extravagance is in its favor in certain quarters, but its beauty cannot be questioned.

SMART—

Young women are wearing for rainy days large straight-brimmed hats of the sailor variety trimmed only with a well poised bird or aigrette and a crown band of twisted silk.

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 148—A



MRS. JAMES KERNOCHAN'S GARDEN AT NEWPORT

FOXGLOVES IN MRS. HERBERT PELL'S GARDEN AT TUXEDO

PHOTOGRAPHS FR
BY

THE ASTER WALK IN THE NEWPORT GARDEN OF MR. J. M. DAVIS

THE POPLAR WALK AT VADDO, MRS. SPENCER TRASK'S PLACE AT SARATOGA

RAPHS FROM THE SKETCHES OF GARDENS

BY MARY HELEN CARLISLE

ow on exhibition at the Clausen Galleries

ARCHITECTURE AND FURNISHING

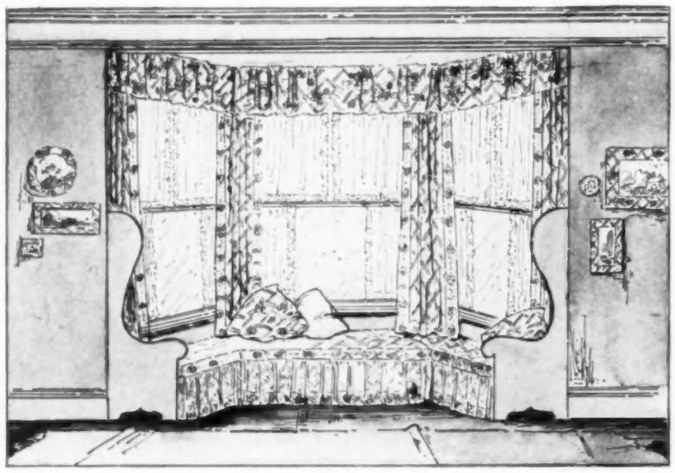
(Conducted by Josephine Chapman, Architect)

THE LIVING ROOM

IN the usual city house the room on the front of the second story serves as the family living room. As it is the most used of all the rooms in the house, one would suppose that great care would be taken in its furnishing and decoration; but this is rarely the case. On the contrary, it is usually furnished with a hodge-podge collection of all the cast-off furniture, pictures, and bric-a-brac which have been discarded from the drawing room downstairs. I remember in particular, one house, which I visited not long ago. I was shown into a charming drawing room, furnished in the fashion of Louis xv, all in gold and yellow brocade, with shaded candles in gilt sconces shedding a golden glow on the bits of bric-a-brac, satin walls, and costly rugs. A little later I was invited up stairs into the family living room. Here were the shabby Turkish chairs, covered in faded brocade, the velour portières, the Brussels lace curtains, which had been used in the drawing room before the advent of the beautiful Louis xv furnishings. A marble-topped table in the middle of the room hinted at another set of drawing room furniture, which had existed even before the Turkish atrocities. On the table was a student lamp with a ghastly green shade, which made the already shabby room look more unattractive than ever. All this in the home of a woman noted in society for her exquisite taste and charming entertainments. This is by no means an unusual case. If one would use a little thought all this could easily be changed, and with very little expense, and the shabby, unattractive room be made the most homey and comfortable in the house.

In English homes the morning room corresponds to what we call the family living room, and we can do no better than to pattern our rooms by the English, for no one knows better than an English woman how to give an air of comfort and cheerfulness to the home. Bright-flowered English chintz is used very extensively in the English morning room, and this, like charity, "covereth a multitude of sins." One must be careful, however, in using this chintz to have the carpet and paper in plain tones, otherwise the various figures and patterns will be confusing and inartistic. The wall should be hung with a plain paper, a russet brown, a yellow, or even a green, though the latter has become so common that the other colors are more desirable. This paper need not be expensive, provided the color is good. The plain tone serves as a background not only for the chintz, but for the miscellaneous collection of furniture and bric-a-brac which are sure to be found in the room. As to the furniture for the room, one need not discard the old drawing room set if it is not convenient to purchase appropriate living room or library pieces, as slip covers of chintz may be used to conceal them.

Indeed, under these covers the style of the furniture does not matter; I have seen the ugliest pieces of haircloth covered furniture made extremely pretty with a cover of chintz. With these covers, one should have draperies of the same material. There is nothing that adds so much to a room as its draperies. The room, if it is in the usual location on the front of the house, often has a bay window, and this should be made a feature in the scheme of decoration. A suggestion for treating such a window is shown. There is a valance of the chintz around the top of the window, and the long draperies are arranged with transverse cords, so that they may be drawn close at night. A window-seat upholstered in the chintz will be found an addition to the comfort as well as to the appearance of the room. If one prefers another material than the chintz, there are flowered taffetas or figured linens which answer the same purpose. One of the newest designs in chintz is the lattice pattern This comes in two designs, one of which has the plain lattice, the other the lattice covered with flowers. The two designs may be used very effectively by using the flowered design for a border to the plain lattice. The illustration shows this effect.



AN ATTRACTIVE TREATMENT OF A BAY WINDOW

THE LIVING ROOM OF A CITY HOUSE

An indispensable adjunct to an English morning room is the open fire. The fact that the fireplace is no longer a necessity for heating purposes in our modern steam-heated houses has been the means of doing away with the most cheerful feature of the living room. If it is possible to do so, one should have a fireplace built into the room, but in cases where this is not practical, and there is a chimney which can be used, an old-fashioned Franklin stove is a very good substitute for the fireplace. These stoves are made large enough for andirons, and one can easily have a crackling log fire in one. If there is a fireplace in the room, an English fender, which may be used as a foot-warmer as shown in the illustration, will be found an added comfort.

In a small city house this living room must also serve as a library, and it often contains massive bookcases of walnut or oak, which are not only unattractive, but take up valuable space. Simple, inexpensive shelves built around the walls, and painted or stained to match the woodwork of the room, will be found much more convenient, and more in keeping with the rest of the furnishings.

Such a room as this would be incomplete without a generous sized table. The old marble-topped or black walnut table may be disguised under a cover of plain material, of the tone predominating in the figured chintz, with a border of the chintz. Old rugs or carpets may be dyed at very little expense, to harmonize with this same tone.

THIS DEPARTMENT

IN order to make this department wholly practical and helpful, in an individual as well as a general sense, Miss Chapman will be glad to answer questions and offer suggestions to all inquiries that come under the following headings and which comply with the rules.

THE ARCHITECT

[NOTE.—Inquiries may be made in regard to certain details or alterations of rooms, verandas, mantels, houses, etc., and should always be accompanied by a photograph or sketch A charge of from $2.00 to $10.00 is made by Vogue for each plan and suggestion furnished, according to the work entailed. Questions and answers are subject to publication.]

THE DECORATOR

[NOTE.—All questions under this department will receive prompt attention. Inquiries may be made in regard to interior decorating, such as the treatment of permanent woodwork, floors, lighting fixtures, hardware, painting, papering, etc. A charge of 50 cents is made by Vogue for each room described, and ten cents additional for each sample sent when samples are requested. A stamped self-addressed envelope should be enclosed. Suggestions for rooms and descriptions which have been sent to correspondents, are subject to publication.]

THE FURNISHER

[NOTE.—Inquiries may be made in regard to furniture and color schemes suitable to any room, or suggestions for arrangement of rooms may be obtained. Questions in regard to furniture of any period or type will be answered under this heading. A charge of $2.00 is made by Vogue for each room for which suggestions are furnished. Names of shops where articles described may be purchased will be sent if required. These questions and answers are subject to publication.]

FASCINATING FRENCH HATS

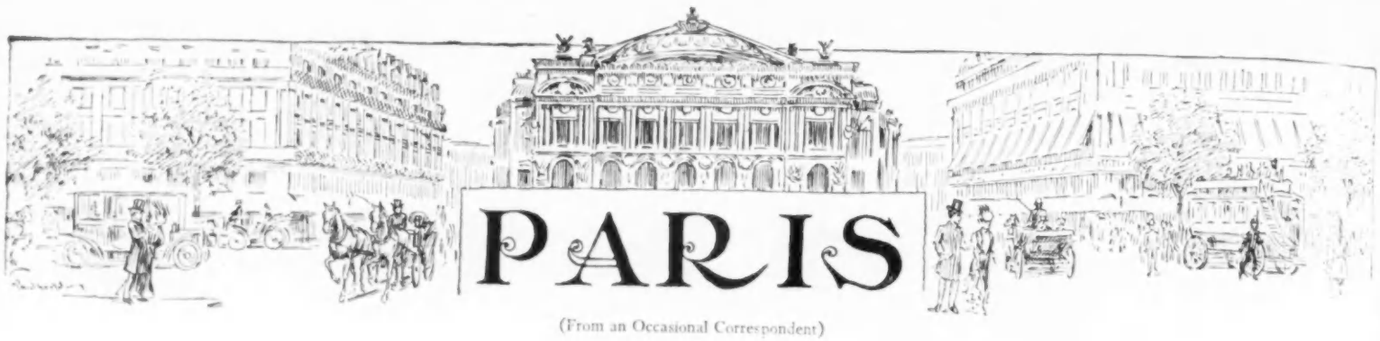
IN spring millinery, many large hats of picturesque outline, with wide drooping brim, and soft lines that shade the face so becomingly are shown in French models. An extremely attractive one is the Marie Crozet model, at the upper left of page. It is a natural leghorn, beautiful in quality and richness of color. A fluffy long plume in white, extends around the crown, sweeping over the brim at the back. Delicate, pale yellow roses and buds, studded with tiny jewels and gold thread, which glisten and gleam with every movement, trim the crown on the right side, extending across the top, and intermingling with the plumes. Imported by Bernard and Cie.

From the Maison Renard is the dainty Georgette model in the upper right corner. It is of white Irish crochet; wide of brim and low of crown. White tulle, with a handsome bird of Paradise in gold and green, forms the trimming. The bandeau is draped with full tulle rosettes.

A stunning combination in Copenhagen blue and lynx brown, two new and favorite shades for spring, are used on the hat by Suzanne Talbot, in the lower right corner. The wide brim shape is a fine flax weave, in the dark tone of lynx. The short, wide ostrich feathers that curl from the crown band over the brim are in two tones of the blue. Soft folds of the lynx velvet drawn through a bronze buckle, encircle the crown. Stern Brothers import this model.

The middle figure wears another pretty hat imported by Stern Brothers, and designed by Lewis. It is a soft brown in color, in Vantour tones. The fine Milan shape is of the light tone, with a wide, drooping brim, and high crown. Folds of soft satin ribbon are draped around the crown, and held in at the front with a bronze buckle. Two wide plumes in the dark tone trim the right side.

In a large mushroom shape, a Virot model, made of white appliqué, is shown at the lower left of page. A graceful and becoming trimming is the long sweeping white ostrich plume, with its handsome flue that covers the high crown and wide brim. Imported by Maison Renard.



PARIS

(From an Occasional Correspondent)

DRiving down the Boulevard in the late afternoon, on passing the Madeleine, I was fascinated by the odd spectacle of the flower market held under the thick falling snow; the brilliant electric lights of the Place and Boulevard turning all into a marvellous scene, theatrical and unreal. Outside the great stalls stood rows of blooming flowers bravely holding up their heads while quite smothered by the large dry flakes, apparently as harmless to these delicate living things as stage snow would be; still I had a feeling of assisting at a rescue when I filled my carriage with lilacs, roses, and violets, shaking the snow, meanwhile, from their dainty heads.

It is truly winter in Paris, and in the smart skating clubs of the Champs Elysée, and the Cercle du Bois de Boulogne, there are merry crowds of steel-shod patineures, enchanting in their swift graceful movements over the horse-shoe-shaped pond, or collected in resting groups about the great "braseros," their toes held out, seeking warmth. Spectators sit about, comfortably, in hooded chairs, wrapped in furs, their feet resting on fur-covered foot-warmers.

At these places the gowning is particularly smart. I was entranced yesterday, watching a slim blonde beauty, gowned all in red of a warm dusky tone, deeper in its folds. Short, it was, of course, and worn without petticoats and hung very full from a round yoke that closed in the back under three little button rosettes. Inside the hem were set several silk frills with pinked edges that helped the beautiful swing of the skirt.

Her tiny bolero was of seal fur, with wide square revers, turned back to show their facing of Japanese embroidery, showing several shades of red, and wound about her throat the long ends filling the space between the revers, was a Liberty scarf of palest pink gauze. On one side of her seal turban posed a curiously colored bird, all reds and pinks.

With the ends of an enormously long, chinchilla stole floating behind her and swinging a huge muff, flew a dainty creature gowned in pale gray. Inside the hem of the full circular skirt showed frills of violet. Of the same sweet color were the velvet accessories of the jaunty, tight-fitting little coat, its plaited basques and rounded fronts just covering the hips. A bit of chinchilla fur made her swagger little toque, trimmed with shaded violets clasped by an old silver pin.

In the club house, posed in cosy groups absorbed in the little nothings of conversation over their tea cups, were other graceful women, all of the class that make of beautiful gowning a cult. A stately countess was there, regal in creamy broadcloth, hemmed six inches with sable fur and thick with heavy embroidery above. A three-quarter long sable redingote was lined with cream satin and belted with guipure lace made stiff with gold embroidery. Her bell-shaped hat of white felt had an immense calotte of brown velvet, the soft folds pushed high on one side by a big gold rose.

A vividly toned brunette with her was glowing in a kimona-shaped, half-long, jacket of breitschwantz; the edges of its crossing fronts were trimmed with bands of Japanese embroidery. A wide, soft sash of fadé rose silk held the waist and tied in an enormous bow at the back. Under the Japanese sleeves hung wide frills of lace.

One of these belted garments, that are so much the correct thing at the moment, was becomingly worn by a tall and excessively slender young woman who trailed languidly about the place, equally indifferent to skating, or tea and cakes. Garment and skirt were of gray mousseline de soie, thick and soft. The skirt, extremely full, was hemmed with chinchilla; above was a deep border of inch wide tucks; chinchilla edged the garment and belted it in wrinkling folds—the fur handled exactly as though it was cloth. On each side of the front were posed big ornaments of gray silk passementerie. Above the belt the bodice part was oddly draped, showing a little gray lace in front.

Paquin evening wrap in old blue panne with front, back and cape in white fox. Evening cap in embroidered velvet with roses on the side.

The open, kimona sleeves shaped in one with the drapings, fell over close lace undersleeves and were edged with fur. She wore one of the new hats that have only in the last week appeared. The silhouette of the front face outline, is left quite undisturbed, and the hat has the appearance of falling off backward so far back is it set. This one was of dark gray velvet laid smoothly over the frame; stretching far back was a thick bunch of ostrich feathers.

There is a marked change in the appearance of hats since last year; then, they were tipped on one side or the other; often the hair was exaggeratedly voluminous, aureoled, and loaded with false curls and puffs, adding enormously to the size of the head. And this exaggeration in hair dressing is still seen—it is still the mode; but the women of real elegance, the women of the chic, the exclusive world, those who launch and give tone to new fashions—have abandoned this manner of hair dressing, for it has become vulgarly common. Only the other day, walking a couple of blocks from one appointment to another, I was greatly amused to see a pretty young girl of the small shop-keeping class, with her hair elaborately arranged over one of the "cages" launched by a leader of the mode last year.

Now, the last word of elegance is to have the hair lightly bouffant over the forehead and about the temples, with the knot placed at any part of the head most becoming. The hat is set nearly flat, tilted becomingly, but without exaggeration. To achieve a harmonious and becoming outline the hair is then pulled and pinned into place, and, if necessary, puffs and curls are added, but naturally—without marked effort. At afternoon functions one sees numbers of jaunty little toques made of soft folds of velvet and trimmed with many out-standing wings, small, thick, tufts of feathers, or a huge flower.

Smart round hat in ermine fur with tails. Draped crown in Parma panne. Pale yellow aigrette on the front.

In hats, those best liked are of the bell form, drooping over and framing the face, with big calottes of tulle, or velvet. The weight of trimming is all towards the back, with the dragging-back air I have already mentioned. The simplicity noted in the latest hats and hair dressing is also evident in the long graceful lines of the latest costumes worn at exclusive functions, where gather only the women of the class favored by position or wealth. A beautiful woman, famous for her exquisite gowning on all occasions, was graceful as a Tanagra statuette one evening in a clinging robe of white mousseline de soie. About the trailing hem, as she moved, falling into exquisitely graceful convolutions, was a border of palm leaves, silk-embroidered; on each side of the front were these palms and continuing onto the corsage, that was formed of simple folds of the mousseline, draping shoulders and arms, leaving exposed the throat, and the beautiful arms from above the elbows. Born of an odd and charming fancy were the bretelles of ermine, edged with loutre, that rose in the back from the flexible silver girdle.

Paris, January, 1907. F.

Debutante's evening cloak with hood of two toned apricot taffeta combined with gold lace flounces mounted over fine white net ruffles. The yoke and hood are of Spanish and Alençon laces.

Pin dot black and white velvet with circular tunic. The border bands are of a fancy black and white silk galoon. Filigree gilt buttons. Yoke of white broadcloth.

THE FASHIONS AT MONTE CARLO

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 148A

SEEN IN THE SHOPS

[NOTE.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped and addressed envelope for reply, and state page and date.]

THE exquisite intricately fashioned lingerie blouse, with its encrustations of hand work and insettings of fine lace is in no danger of being ousted, for it has made a place of its own which it promises to keep, while the popularity of the plain blouse relates solely to morning and sporting uses. Indeed the very simplicity of the unadorned waist seems to give wider scope to the ingenuity of the maker in turning out elaborate designs.

BLOUSE WITH VENETIAN CROCHET

The first of the week's sketches reproduces a charming model, in which the Venetian crochet, so much in vogue at present, is most happily utilized. And there is no lace so certain to give good wear as this, while its richness of effect is indisputable. In the original of our illustration this is carried through the yoke and in a straight panel down the front, outlined across the bust with Valenciennes. Diamond-shaped medallions, motifs of the Maltese cross, and straight insertions are combined in an arrangement which is geometrical but in no wise stiff. Winding in and out among this treatment is a Convent work pattern, heavily padded, and serving to bring out the beauty of the open-meshed lace. The sleeve is one large full puff, with a tight band at the elbow, below which falls a full plaited ruffle of linen, finished with a hem only. This severe frill is to be seen in countless imported models, made of linen, batiste, or mull and is considered the smartest possible trimming for gown of heavier materials, as well as for lingerie productions. In the back the yoke is deeply pointed, and gives flatness and a becoming slope across the shoulders. The waist, which costs $65., is to be had at the shop of an ex-

clusive modiste, only lately established, but who, by virtue of exquisite taste and skilful workmanship, vies with the leading makers.

EMBROIDERED WAIST

Another showing of the same house is to be seen in the second drawing. Its material is the finest and sheerest, the web-like quality that sets off to perfection a heavy embroidery. This is introduced in lattice and broad scalloped points, enclosing the dainty sprays of lilacs. Scattered about the yoke, and here and there on the sleeves, are full-blown roses and buds with open centres. The sleeves are particularly pretty in their cut. Crosswise tucks are placed above the elbow, which are met by a point extending upwards from the embroidered cuff. The double ruffle of this is edged in lace. Price, $55.

NEW MODEL MATINEE

At a glance one picks this out as of French origin, bespoken by its unpretentious though unique line, and its delightful finish. It is shown in the third drawing. Not the least of its attractions is the lustrous sheen of its fabric, a poplin louisine, just heavy enough to hang gracefully. With this is used a French crochet insertion, set in as entredeux beyond a half inch hem. The fullness of the upper portion is held in at the yoke, back and front, by horizontal insets of the crochet, on the edges of which the material is gathered. Altogether charming is the sleeve drapery, in one with the body of the garment, caught together under the arm and rippling down from the shoulder on the outside. This brings it into long points at the bottom, lengthening the sides considerably. Streamers tie across the bust. One gets a bargain in the purchase of this, which costs but $25.

COLORED LINGERIE

There is quite a fad for delicately tinted underwear, and this is practical as well as charming, since it launders without fading. A nightgown is illustrated in the fourth sketch which is daintiness itself, and is to be had in both pink and blue. Silky French batiste is its foundation, on which background is introduced a half moon panel across the bust, showing a trailing vine of tiny flowers. Above it runs a wide beading, holding a half-inch ribbon. The lace-trimmed cape sleeve is accordion-plaited, and terminates to show the curve of the arm above the elbow. In this gown slinkiness about the feet is frustrated by a full ruffle, placed just above the hem. This holds it out gracefully at the bottom. Price, $9.50.

NEW BOAS

but recently imported, are so lovely that one longs to discard furs at once and exploit their attractions. Natural color ostrich tips and marabout are alternated, one overlapping the other in a short, round one, medium wide, that reaches just to the bust line in front. The tint is a dull, greyish brown, on the mode order, a most softening and becoming shade about the face. Streamers hang below the waist, these being of black velvet ribbon, fully two inches wide. I have seen nothing more to my taste than this piece of neckwear. It is at once in excellent taste, novel and smart. The price, $13.95, is reasonable, as the quality is of the best. The same model is to be had in light blue, in pink, and in black.

BARGAIN IN MOUSSELINE BOA

This certainly is a surprising value. It is a wide boa, formed of several layers of mousseline de soie, with a triple striped edge, and finished by long ends of taffeta poplin ribbon. It is offered in both black and white, at $2.95. The ruff is generous in dimensions, and stands well out all about the face and head, a frame in which every woman looks well.

SILK BRAIDS IN SCOTCH PLAID

These are a pleasing change for belting, or for the trimming of cloth and serge suits. Plaids, both light and dark, are to be had—deep, rich green and blue combinations, also brilliant scarlets and whites. A three-inch width sells at $1.50 a yard. These braids are offered by a house where one is sure of finding always not only the latest thing, but that which has been approved by the best people.

VEIL PINS

As I passed the counter where all manner of trinkets are displayed, my eye was caught by a new veil pin, that is splendidly long, and is advertised as non-breakable. The hinged clasp looks to be impervious to strain, and it is without sharp points to catch and tear. In shape it is narrow and straight, a bright red-gold finish, and set with three sunken brilliants. Price, $1.50.

CHIFFONS

are sold by one reliable house that has always made a specialty of this line of fabric, at prices considerably below the ordinary. What one pays about a dollar for in many shops is here offered for 75 cents. A lining chiffon—really more of a mousseline—for use under lace and thin materials, costs 48 cents. Chiffon cloth also affords a bargain, as it is procurable in all colors, and a 45 inch width, at $1.25. It is well worth while to avail one's self of the advantages of this department, since there is no doubt that one gets worthy quality at reduced prices.

LINEN GAZINE

It should not be difficult for all sorts and conditions of wardrobes to be supplied from the greatly varied offering of fabrics, among which certain novelties claim favor as more than usually admirable. Linen gazine has just made its appearance, and is altogether charming, in texture like a batiste, with some resemblance to a grenadine in a decided firmness of weave. It is essentially durable, and one of those materials that come to life so wonderfully when pressed, making it possible to get a whole season's wear without cleansing. Gazine is quite pretentious enough in character to serve for an afternoon gown, as it will combine well with handsome laces and embroideries. It is sure to be popular for all manner of frocks, and is undoubtedly successful as an innovation. Its transparent quality renders it possible as a substitute for voile over a silk lining. Like every other material this spring it is shown in a multitude of stripings, dainty pale colors with white, and also a gun-metal effect in raw-toned gray. The plain colors to be had in it are pink, blue, and white. Price, 65 cents a yard; width 27 inches.

MINIATURE CHAFING DISHES

of metal, costing 15 cents, may be utilized as supper souvenirs.

THE LILY OF FRANCE

The lithe lines demanded in the fashionable figure by the latest frock ideas are inseparable from the latest laced front model of the Lily of France corset.

The new lacing busk does away with numerous steels in the front of the corset and consequently gives a smaller waist effect than usual. The adjustment is perfectly simple.

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PLEASANT VALLEY WINE CO.
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[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should include a stamped and addressed envelope for reply and state the page and date.]

THE value of an attractive personality should never be underestimated, and no woman can be at her best unless possessed of good teeth, luxuriant hair and a fresh clear skin. While these are the essential points of beauty, I am inclined to believe that a good skin is the most important of the trio.

As no two constitutions are exactly similar the question of how to obtain the latter does not meet with the same answer in all cases, though several cardinal necessities may be set down in every case. Immaculate cleanliness is the key note, without which all other care is rendered ineffectual. Not only the skin of the face must be cleansed once thoroughly in the twenty-four hours, but that of the whole body must have its daily bath in fresh, clear water with a pure soap, to aid the skin to throw off its deleterious and useless matter. Among the best bath soaps is a French production for twenty cents a cake. This is a thoroughly reliable cleanser and comes in very large cakes of different colors and odors. Rose is a good choice in perfume, being very fresh in this make, and agreeable. A fine cucumber soap sells for thirty cents a cake and has distinctly whitening properties, besides being soothing and softening for the skin.

One of the famous French specialty houses has sent a representative to America in order to establish a branch of its business. This is a hint well worth thinking about, for Parisians are famous for their methods of treatment for the skin, having been awarded the palm in this direction by the whole world. The representative in question is no less skilful than the originator herself and goes to the homes of her clients to give facial massage. Her preparations are delightful in every respect, and I can vouch for their efficacy, having had personal knowledge of some of the cases undertaken. This is skilled manipulation of the highest order which will be beneficial in even the most severe cases of wrinkling, sagging of the muscles, and sallowness of skin. The treatments are not very expensive as the business is only in the first stages of establishment. The restfulness of the massage is quite wonderful and the immediate effect gives one confidence in what the ultimate result will be. There are numbers of different specialties among the preparations—each interesting in its way and well worth knowing about.

Should one be looking for a very light, delicate perfume, a new essence of tea roses might be pleasing. It is the most ultra-refined rose scent one can choose, and without the heavy, rather oily body of crimson roses. Price $3.79.

Another essence of entirely different character has the fragrance of gardenias, one of the most insistent of all flower odors and very rich in quality. The smallest quantity will be found sufficient and the price is $1.30 a bottle.

Round in shape are the tiny little boxes of face powder containing a compressed cake on which the small accompanying puff is to be rubbed before application. Anyone who has tried to use loose powder on the face after dressing knows how difficult it is to avoid leaving a cloud of white on the bodice. However, this hard little cake is much less apt to leave such tell-tale traces and offers the additional convenience of being easy to carry in a small space. Price twenty-nine cents a box. Aluminum boxes are fitted in the cover with a small but good mirror and carry the same cake of powder and small puff.

Even the very first little teeth of the child should be regularly attended to, and cleaned with a rag dipped in some good powder until there is sufficient number to warrant the use of a soft brush. A powder claiming to contain absolutely nothing but the most beneficial ingredients, sells for fifteen cents a bottle and is refreshingly clean to the taste. A point is made of the entire absence of grit and no pains have been spared in skilled admixture. The powder is very fine, and has antiseptic qualities which give an added value.

Whether You Bathe or Merely Wash Your Hands

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The greatest of all Toilet Luxuries.
Indispensable for use in the Bath, Wash Basin, for the Hair and in the Manicure's Finger Dip.

In the Bath, added to the water, it removes all traces of perspiration and imparts a subtle, dainty fragrance. It makes the bath especially refreshing and invigorating.

In the Wash Basin, added to the water, imparts to the skin that bright, fresh, clear and velvety appearance which every skin should have and can have. It speedily removes all dust and travel stains, soot and grime, relieves the pores of fine particles and prevents blackheads and eruptions. It's insurance against chapped face and hands and a boon to autoists.

In Baby's Bath, added to the water, distinctly harmless and especially recommended for tender skin.

For the Hair, added to the water, it thoroughly cleanses and stimulates the scalp, prevents dandruff, and leaves that highly desirable soft, fluffy effect, enriching the natural color without altering it.

Manicure's Finger Dip, added to the water, makes a thoroughly antiseptic solution, cleanses perfectly, softens and soothes the cuticle, and allays inflammation.

Toilet Triolet is a perfect, scientific, sanitary cleanser, containing no acids, caustic soda, poison, dangerous or deleterious ingredients. If you will use soap, add Toilet Triolet to the water to render it more effective and less injurious.

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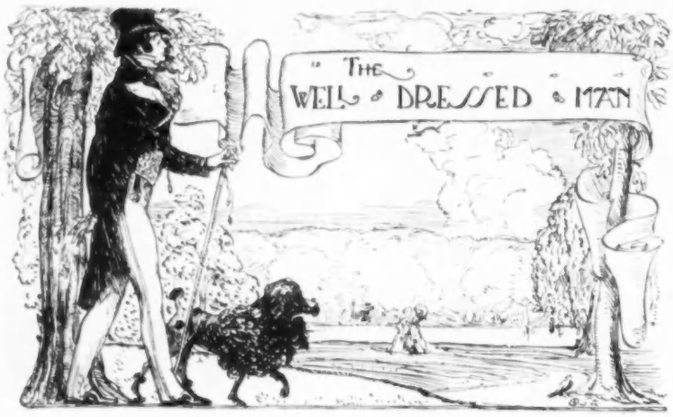


MID-SEASON DULLNESS—THE APPEARANCE OF SPRING SHIRTINGS
A LONG CARDIGAN JACKET—AUTOMOBILE SCARFS OF SILK
AND WOOL—EMBROIDERED WOOL WAISTCOATS

WE must always expect a period of comparative dullness in dress during the mid-season, whether of summer or winter, for between the time when such new styles as the autumn or spring has brought out have grown familiar and that when those of the next succeeding spring begin to appear, the shops show little of especial novelty. There is, however, much that is attractive in all departments of the wardrobe, for the fashionable makers invariably manage to keep an enticing display before the public, and this year, more than usually, perhaps, is there matter of interest in masculine attire. At several of the more exclusive dances and dinners, for instance, one has seen very dark blue and dark brown evening suits, and the number of variations in evening waistcoats, waistcoat buttons, shirts, ties, and studs has really almost marked a new era in after dinner dress. It is somewhat difficult to define the exact limit to which it is safe to venture, for much depends upon the individual style of the man, as well as upon his social position, and the ideas of the community in which he lives, but for a long time past the tendency has been towards the overthrowing of old conventions, and the result is that fashions are no longer to be judged according to past standards, but in the light of a present day latitude of individuality as reflected by the exclusively smart.

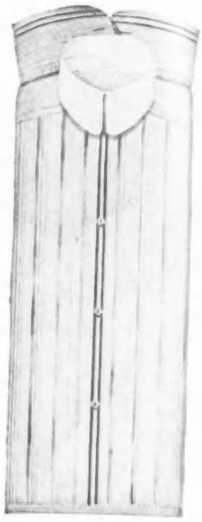
There are those who endeavor to keep a little ahead of the general styles, and those who never dare go beyond the safely established conventions. Both look at things from a different point of view, perhaps, so that there is always apt to be a difference of opinion between them, but whereas it might have been said in the past that colored—even very dark colored—materials for evening dress suits; more or less fancy evening shirts; delicately colored silk waistcoats; costly jeweled studs, waistcoat buttons, etc., were bad form, now they can hardly be so considered. Fashions are mainly what society—using the word in its narrow sense—makes them, and if men of refinement and good social position wear plaited soft-front shirts and striped or figured waistcoats with dinner coats, we can not do otherwise than regard them as correct. But, on the other hand, as one swallow does not make a summer, neither does one example of new style change a fashion, and even should we see here an evening suit of blue cloth, with darker blue velvet collar and gold buttons, such as was recently illustrated and described as the latest thing in one of the French fashion papers, it would be unwise to follow the lead.

AUTOMOBILE SCARF

At some of the shops the spring shirtings have already made their appearance, and while not attempting to go into detail of their color and designs in this article, I wish to call attention to the soft-front design illustrated, as showing how effects are varied by the use of different materials, or slightly different patterns of the same material. In this case the fabric is of white, with hair lines of dark green so closely spaced as to give the appearance almost of all green stuff, but down the middle of the middle plait, and around the edges of the cuffs are two wider stripes of dark green, relieving the sameness, which is about all that is ever to be expected in this day, when almost every imaginable pattern has been tried. Another effect is to outline the plaits with a stripe of the same shade as the hair lines, or to have a wider stripe of the same or another color down the middle of the plaits; and still another to have the middle box-plait of a plaid or check pattern. Of course that of having the body of one color or design and the front and cuffs of another is an old story.

There have been so many styles of knit sweaters, waistcoats, and cardigan jackets during the past few years that one is not likely to distinguish between them, and yet that shown by the accompanying drawing is rather more than usually distinctive, on account of the length, and what may be called coat shape. Instead of clinging to the body, or on the other hand, hanging loose, it is shaped to fit somewhat as does an ordinary cloth jacket, and is quite as long, with sleeves ending in tight fitting cuffs which may be worn turned back; simple slit side pockets, and a wide binding of plain silk around the collar and down the front edges. Gray with binding of dark gray or dark red are perhaps the best shades, but browns and brown and red mixtures are stylish, and, notwithstanding its sombreness, dark gray with black is effective. Indeed one of the best looking coat sweaters I remember ever having seen was of medium gray with black cloth binding and gilt b[illegible]ns. Whi[illegible] with gray binding is also rather [illegible]ective.

In previous articles reference [illegible] been made to the new automobile scarfs no[illegible] be seen at the leading haberdashers, and t[illegible] illustration in this issue shows the general ide[illegible] of one made of gray vicuna wool, although th[illegible] drawing has been purposely shortened to take [illegible] less space, and does not give quite the pr[illegible] effect of length, which is in fact four to five feet. They are also made of silk, or perhaps I should sa[illegible] knit of silk, in dark red, blue, green, and gra[illegible] shades, both plain and with stripes at the ends, and have long silk fringes. Often the length is more than five feet and they are worn wound twice around the neck, and tied in a knot, like the old fashioned mufflers still used by the New England farmers. Certainly they are exceedingly warm and comfortable, and even for city dress rather smarter than the long handkerchief muffler which for the last few years has taken the place of the folded square silk handkerchief. It may be added by the way, that the padded shirt protector of any kind has long since gone the way of worn-out fashions. It may still be found, no doubt, but not only is it never worn by men who dress well, but is positively bad style.

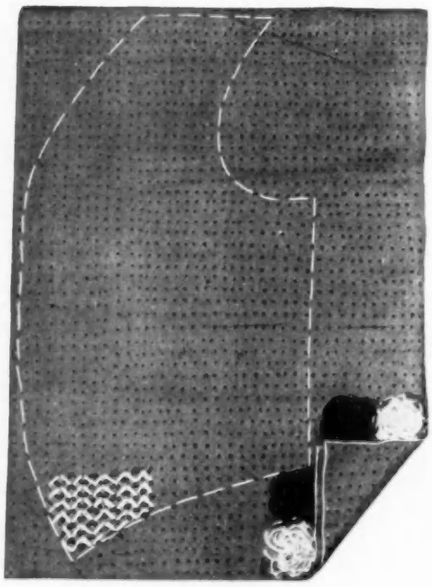


NEW SPRING SHIRT

The last illustration is interesting as showing a kind of practical fancy work for women that is sure to be appreciated by men. The perforated foundation, with pattern marked on it, may be bought with the colored wools desired, and the waistcoat embroidered in cross stitch of any design. Such garments are not only pretty, useful, and stylish, but very much in vogue for outing dress.

HOW.

COAT SWEATER



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DOMESTIC TRAGEDY OF THE SOUTH DAKOTA TYPE—PUTS UP AT A HOTEL IN NEW YORK—A NOVEL EXPERIENCE—FINDS A FRIEND

Lowering skies, dull and gray, an easterly wind, flakes of snow in the chilling air, and around the midwinter landscape of the north. This is a contrast to a week ago, when we were speeding through the far south, already fair with the promise of the coming spring. But perhaps life, as unbearable as it sometimes is, would be absolutely impossible if it were not for sudden and violent contrasts. We even find the tragic a boon after a placid and monotonous existence. It is monotony, after all, which is most to be dreaded. We, men as well as the proverbial woman, can change our minds.

Into these papers I have avoided as much as possible, and especially during the past year, bringing even a thread of the domestic story, except as it would illustrate some point, and give, perhaps, a faint if true picture of the life we live in this strenuous century. For some years the events of other people's existence have been incidents in my own career. The moods and misdeeds of Meadows; the temporary loss of some part of a fortune; the building and furnishing of a town and a country house; the wedding at the chapel at Hillesley, and the subsequent tours of Europe have been employed in illustrating a point.

There is but a word to add. Our long-planned trip across the continent came to an end at Santa Barbara, on the second day after our arrival at this beautiful spot on the Pacific coast. It was a rapid journey over prairies, and through gorgeous mountain passes, into a land of eternal sunshine. But here the party has separated. Baddington and Lady Emily have suddenly resolved to go to Japan, and they sailed yesterday. Waldergrave has returned to England. The other members of the party, with the exception of myself, are still, I believe, at Santa Barbara, and Miss Randolph has gone out there to join them. My car remains there for them.

All the plans of the year have been changed, and just now there is a chaos. There are certain crises in life, in which there is but one way for a man to act. When the inevitable is to occur, he can only, right or wrong, act before the world as on the defensive. And the defence must be one of silence. I have watched many of these tragedies—they are more than dramas—and I have never known, although in certain cases there might for the time be a slight inconvenience, but that this policy is the best in the end. It is the only veil which can be drawn over the sacred secrets of life. And there are cases where it would be impossible, under any circumstances, to continue in the same path, hand in hand, even although each head was averted, and one looked away from the other. There may be an occasion, where this existence might be, but even in royal palaces, where personages are so surrounded, each with a retinue, and where the duties of State allow almost a separate life, it has been found impossible.

The town house will be closed. The fate of Hillesley is still to be decided. I shall not go back to the house. I have taken a small place within a few miles of it, and it will be a pastime with me for the present to arrange it according to my ideas. This is one of my fads. I am like some burrowing animal, always seeting a new habitation, always fitting it up, and then I tire of it. The energies which have been given me should no doubt be employed to better advantage. I shall no doubt, have to give an account of my stewardship, and I may find it difficult.

Some of the furnishings of Hillesley I have ordered to be shipped to the far west. The destination is South Dakota, and they go to make comfortable, cheerful and bright a cottage in one of the cities there. It is needless to say that these are not for me. I shall remain on this side of the Mississippi. Dreadful weather was my portion at Chicago, where I rested a day before coming on to New York.

It seemed odd for me to go to a hotel in my own city. I had chosen one of the more comfortable but a little away from the regular path, because I wanted to feel more or less like a stranger. I at once plunged into much magnificence of a garish nature, with a temperature of the tropics. The great hall on the ground floor made one faint with the suggestions of musk and heavy perfumes. From a distance I hear the familiar roar of the elevated railroad, and there is a constant clang of gongs, and all the strident noises of this noisiest of cities. I reached New York shortly before evening, and so I went in the general dining room for my dinner. Again anything but a noiseless service, and a blatant orchestra was giving energetic tone to the inevitable ragtime.

Everyone took champagne, and dinner was served—and in this particular I must congratulate the maître d'hôtel—with reasonable swiftness. The china was not gaudy, and was excellent of its kind, and there were pretty electric lighted devices for the flowers on the table and these were flat, as they should be. But again the noise and the glare got on my nerves. I left my table, and sauntered out in the corridor, and again through the great hall, where weary men, bored and tired looking as well, and no doubt lonely, were seated in deep red velvet chairs. One chipper young chap, evidently of the New York vintage, was mildly flirting with the young woman at the newsstand, and bawling boys rushed around with letters and telegrams on silver salvers, howling in indistinct nasal utterance some name.

The evening promised to be dreary. I was just thinking of taking an electric hansom, and driving through the Park—anywhere; when to my astonishment I heard my own name chanted by one of the pages. I could not believe my ears. I fancied that it must have been a delusion. No one could know that I was here. I waited until the boy came around again. I was not mistaken. There was a card on the salver, but I did not read it, for as I arose from my chair I saw standing near me a familiar figure. It was that of a tall, dignified man of middle age, clean shaven, and with hair slightly touched with gray. He stood silently, hat in hand, as if waiting for my orders. It was Meadows. Poor, faithful fellow, one in this great city, where a few weeks ago I could hardly turn around without there being a host of friends at my elbow.

In the beginning of the winter we had been one night at the play. The theatre was one of the smaller ones, converted from a music hall into a "home for comedy." I remember the burlesque, and a part of it was a dream, and in the last act, the farmer—who had had a vision of a magnificent city, fashioned somewhat after Coney Island, but splendid to him—awakes, still resting under the old apple tree where he had fallen asleep, after too deep potations of home-made wine. I do not know why this silly piece came into my mind at that moment. But I could not help feeling, as I saw Meadows, that perhaps the dream was over and I was just where I had been some years ago. If only some realities could be but as dreams.

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VOGUE PATTERN DEPARTMENT

VOGUE'S COUPON PATTERN

NUMBER 415 PUBLISHED 31 JANUARY, 1907

Vogue publishes one coupon pattern a week. The Vogue Weekly Coupon Patterns are sold at the uniform price of fifty cents each if accompanied with a coupon cut from any number of Vogue.

NOTE—These Coupon Patterns, unless otherwise stated under illustration, are 36 bust, 24 waist, 41 hips, 42 length.

OTHER PATTERNS

ILLUSTRATED IN THIS DEPARTMENT

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PINNED PATTERNS: Waists, Skirts or Jackets, $1 each.

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***

The fine points by which hand-made frocks are distinguishable from machine-made differentiate Vogue patterns from all others. All Vogue patterns are hand-made. Each separate piece is cut, stamped and folded by hand.

***

The working details of Vogue patterns are simplicity itself. Each piece is plainly stamped—collar, front, back, etc. There are no puzzling perforations. When cutting, one need not continually reverse the pieces to consult directions, all seams, tucks and trimming being marked, which is possible only with all-hand-made patterns. Every Vogue pattern can be easily followed, but the Vogue Weekly Coupon Pattern is intended specially for the novice in gown making—for her who would be her own dressmaker. These coupon patterns are published with a diagram showing exactly how each part is placed on the material, and with full instructions for making and trimming.

***

Flat patterns are those that have the various parts of the design stamped, traced and folded, ready for cutting.

A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show exactly how the garment is to be put together. And this pinned pattern can be taken apart and used for cutting, or a flat duplicate may be ordered.

WORKING DIRECTIONS FOR NO. 415

Shirt waist making has come to be considered a trade in itself and many dressmakers and tailors know not the fine points that tend to make the shirt waist the smart and serviceable garment it is. Cut by a Vogue pattern even the novice may turn out a shirt waist well fitting and tailored in appearance. The current pattern is that of a model different in many respects from shirt waists usually seen. The embroidered vest pieces with four small buttons and buttonholes are pretty and novel, and are made independent of the waist fronts and can be worn with the waist or not as one desires, they are simply tacked under the box-plait.

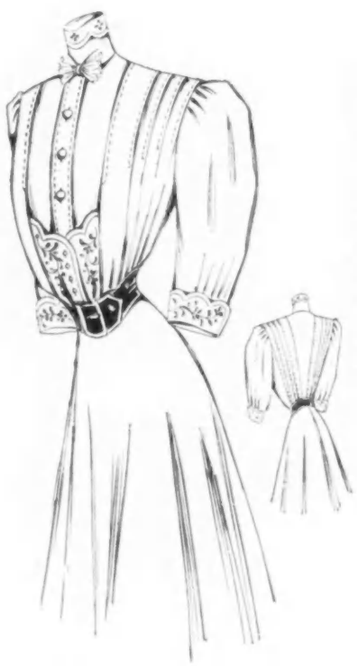
Another feature of this pattern is the space between the middle box-plait and the side box-plait, this space if desired may be embroidered. Perhaps the greatest cause of discomfort in the usual shirt waist is an ill fitting neck-band which is often caused by too many plaits running into the neck of the waist, making it clumsy and uncomfortable. This model gives ample fullness over the bust, without the tucks running into the neck-band. The large buttons and buttonholes in middle front can be carried down to waist line, thus enabling one to wear the waist without the vests.

As shown in the diagram the pattern consists of front, back, sleeve, box-plait, neck-band and cuff. The embroidered vest, collar and cuffs are separate parts, and are cut in colored paper, which is a helpful and unique feature of Vogue patterns. The middle box-plait is cut separately, by this means the two front parts can be cut alike, and no extra allowance on right side of front is necessary for the box-plait, thus simplifying the making. The only difference in the two fronts is that the left front part has a hem for the button side and the right front part has the hem turned towards the right side and covered with the box-plait thus insuring a neat tailored finish, as well as strengthening the buttonholes. The diagram plainly shows the notch of middle front with perforation of edges allowing for hem. The plaits are laid after making the middle fronts. The notches and perforations combined make this pattern very easy to follow, and no possible mistake can be made.

The shoulder seams should be sewn together, after which the neck band should be basted on. A mistake made by many persons is in trying on a shirt before the neck-band is basted on, this usually stretches the neck part to such extent that it will not fit the neck-band and therefore great trouble can be avoided by basting the neck-band to the waist before trying on. The underarm seam is basted next. The waist can then be fitted. The best way of fitting one's self is this: after the waist is put on let it hang perfectly loose, take a tape or a narrow band of same material can be made, and place it around waist-line bringing it towards the front, crossing the tape at centre front and pinning it securely to the corset, the waist can be drawn down and the plaits and fulness can be arranged as they look best. The waist should be well drawn towards the front in arranging plaits and great care should be used to have the waist fit easily and not too snug. The tape can be pinned and then stitched to the waist, the two ends at middle front may be left on, they will always be a means of keeping the waist pinned down in front. The sewing in of the sleeves is perhaps, next to sewing on of the neck-band, the most important part of the making, great care should be taken to baste the sleeve into the armhole loosely all the way around beginning at sleeve seam corresponding with notch at arms eye in arm hole of waist front. Holding the sleeve too tight usually causes that ugly drawing from arm holes towards waist. A most important point in the making of a shirt waist is not to use a French seam. Sew regular seams and bind or overcast them. French seams at their best do not add to the good looks of a waist as they are apt to draw at one place or another.

While this waist is designed for linen, silk or woolen materials are equally suitable, two and one-half or three yards of thirty-six inch wide material is sufficient for any size. The sleeve is full three-quarter length but should a long sleeve be desired, add as many inches as the length of arm requires.

The pattern consists of ten parts: front, back, sleeve, box-plait, cuff-band, neck band and collar, the latter is not shown in diagram as it is cut out of the box-plait part the material being double and only one box-plait being needed. The embroidered vest, collar and cuff parts are cut in green paper. To make this model the materials required for thirty-six inch bust, are two and one-half yards of linen thirty-six inches wide.



VOGUE'S COUPON PATTERN NO. 415.—NEW SHIRT MODEL

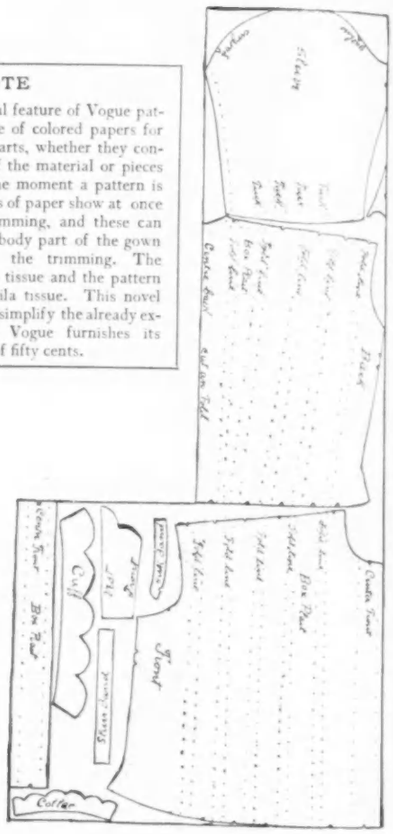
For description, see this page. Cut paper pattern No. 415 sent on receipt of coupon with remittance of fifty cents

The next pattern will be No. 416. Long Coat

NOTE.—Pattern No. 415 is cut in 34, 36, 38 and 40 bust measures.

NOTE

A New and original feature of Vogue patterns is the use of colored papers for all trimming parts, whether they consist of straps or folds of the material or pieces of lace, velvet, etc. The moment a pattern is unfolded the green pieces of paper show at once which parts are the trimming, and these can be put aside until the body part of the gown is cut and ready for the trimming. The linings are cut in brown tissue and the pattern itself in the usual manila tissue. This novel feature serves to further simplify the already excellent patterns which Vogue furnishes its readers at the low price of fifty cents.



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A Bad Complexion

pimples, and rough skin are caused by indigestion. Charcoal is an active digestive. It stops fermentation, absorbs all gases and clears up the complexion. Use

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Makes large women especially look more shapely, feel more comfortable.

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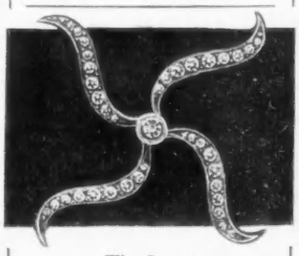

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No. 10. Sterling Silver, 14kt. Gold Plate—White Stone Slyde. Price $2.50 each.

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No. 30. Same, with two "Slydes." $5.00 per set.

The most effective dress or evening neck piece shown this season.

Shaw's, - - Boston

Shaw's, - Cleveland

Are You Trying for That $500 Prize?

LAST month we offered in this magazine prizes aggregating $1770, of which $500 was the first prize, for the best letters written on and about

Eaton's Hot-Pressed Vellum

that new style in writing paper which has become so popular. If you did not see this ad in this magazine for January, get a copy, or, better still, write to us for complete information.

Everyone who can write a good letter has a chance to win one of these very attractive prizes, but the nicest thing about this contest is not so much the chance to win one of the prizes as it is the opportunity to become acquainted with such a luxurious writing paper as Eaton's Hot-Pressed Vellum.

Nearly every dealer can supply you with Eaton's Hot-Pressed Vellum, but if you cannot get it of *your* dealer and would like to see it quickly, send 25 cents for a half-size box, containing samples of two popular sizes. *Just enclose a silver quarter. We take the risk and send the box.*

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SUPERFLUOUS HAIR
And all facial blemishes safely and satisfactorily removed by Electricity. Recommended by physicians.
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BE YOUR OWN MANICURE
By Using Beecham's Celebrated
Alabastrine
which makes the hands beautiful and white and keeps them so. This preparation does away with the use of the cuticle knife. Price 65c. per jar. For sale at all first-class Dry Goods Stores, or address
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Bedford Park. New York.

Dissolvene Rubber Garments
Prevent Your Growing Stout

DISSOLVENE COMPANY NEW YORK PURITY QUALITY

"An ounce of prevention is worth a pound of cure." This old adage applies particularly to persons who find themselves growing too fleshy. You do not have to be too stout to need Dissolvene Rubber Garments. Any inclination in that direction is sufficient cause for your wearing them. The wearing of Dissolvene Rubber Garments prevents the accumulation of fleshy tissue and reduces superfluous fat. We invite correspondence from those in doubt. Send for booklet or call. Look for our trade-mark. Agencies in all large cities.

DISSOLVENE COMPANY
(Astor Court) 18 WEST 34th STREET (Adjoining Waldorf)
NEW YORK

[NOTE.—Books are selected for review in Vogue, chiefly with regard to the interest they have for its readers. Inquiries addressed to Vogue concerning the entertaining or instructive qualities of new publications will receive immediate attention.]

THE MANAGEMENT OF CHILDREN. A BOOK FOR MOTHERS AND NURSES. BY HOWARD BARRETT, MEMBER OF THE ROYAL COLLEGE OF SURGEONS OF ENGLAND; FELLOW OF THE ROYAL MEDICAL AND CHIRURGICAL SOCIETY; FELLOW OF THE MEDICAL SOCIETY OF LONDON; LATE SURGEON TO THE POPLAR HOSPITAL, ETC. LONDON: GEORGE ROUTLEDGE & SONS, LIMITED, BROADWAY HOUSE, LUDGATE HILL. NEW YORK: E. P. DUTTON & COMPANY.

DR. Barrett tells us in his preface that he wrote a book of much the same scope as this in 1873, and upon being asked to revise the work of a generation ago, decided that it must be entirely rewritten. Medical science had so changed in a generation that this conscientious physician felt it necessary to cast away his earlier work and begin anew. He has produced in this volume of more than 650 pages an invaluable work for the household. It was written in fine spirit, in the most agreeable style, and with a simplicity and clearness that make it available for any mother who can read ordinary English books.

As the title indicates, the work does not deal with the age of puberty and beyond; it carries the child from birth up to the age of ten or twelve, however, and deals with the needs of those years with great fullness and particularity. Diet, ventilation, dress, teething, the treatment of common diseases, surgical cases, accidents, deformities, exercises and the like are all treated in the same clear and specific fashion. As might have been expected, Dr. Barrett is an uncompromising advocate of vaccination, and his statistics on this subject are impressive, although they will not convince all readers. He agrees with probably every other physician on earth in urging the duty of mothers to nurse their own children.

If the book lacks anything, it is perhaps full illustration, though, as a matter of fact, there are a good many cuts. Such a book, by a physician of Dr. Barrett's experience and eminence, ought to be in the hands of every mother who has the intelligence to use it. The mere fact that it is written by an English physician whose observations have been mainly confined to the British Isles does not seriously detract from its value in American families.

THE PLOW-WOMAN. BY ELEANOR GATES, AUTHOR OF THE BIOGRAPHY OF A PRAIRIE GIRL. MCCLURE, PHILLIPS & COMPANY.

This new story is brilliant and striking. The scene is laid in what was a new part of the west, perhaps twenty-five or thirty years ago, and the people are new settlers, soldiers, Indians. The old ex-Confederate with the two fine daughters, one of whom is the Plow-Woman, is done with a strongly sympathetic hand. His dialect, his optimistic procrastination, his unreasoning and unshakable prejudices, are all true to what must have been some familiar original. The Plow-Woman herself is a fine American girl, with an individual strength and a delicacy inherited from her dead mother. The younger and weaker sister is an interesting contrasted type. Nothing in the book is better done than the disgraced Indian brave who has been condemned by his tribe to wear the garb and do the work of a squaw. Indian Charlie's friend and spiritual father, the missionary, is another fine piece of portraiture. So too is the storekeeper, and indeed, it would be hard to name a single important character in the book that has not the touch of realism. The frontier life is here given in detail with all its strange accompaniments of danger and fraud and battle, and there is no scene in the whole story that does not carry conviction, at least as it is read. Few better books have appeared this season.

A MODERN MADONNA. BY CAROLINE ABBOT STANLEY, AUTHOR OF ORDER NO. 11. THE CENTURY COMPANY.

Mrs. Stanley's story turns upon a singular old Maryland law that remained upon the statute books of the District of Columbia until a very recent time. Perhaps the book would have been a better one did it not give one the impression of having been written to fit this situation. Its weakness lies partly in the purely conventional character of the author's style, and again in the pasteboard-like unreality of her characters. Most readers, we imagine, will be more moved by the parallel story of loss by the old colored nurse than by the misfortunes of her mistress. In fact, the old colored woman's story is so simply and effectively told that one wishes after reading it that Mrs. Stanley had been able in her chief theme to reach and keep the secret of pathos that makes the little interlude so moving.

LITERARY CHAT

JOHN Ames Mitchell's novel The Silent War (Life Publishing Company) sounds as if it had been made over from a melodramatic play, and as a matter of fact the publishers announce that it has been dramatized. In making this announcement they intimate that the dramatization of an American novel is in some sort equivalent to the crowning of a French work by the Academy—an assertion that indicates a disconcerting lack of humor in the publishers of Life. Mr. Mitchell has not made a novel great in any particular, and however dramatic its conclusion may prove on the stage, it strikes one here as peculiarly unsatisfying. The book is a crude attempt to profit by the present popular interest in great social and political questions.

Three volumes of Mrs. Craigie's posthumous works are promised, one of which will be privately printed under the title of a Diner Out, and will contain some of her early literary compositions, and articles originally published under the pseudonym Diogenes Pessimus. Of the other two volumes one is an unfinished novel, The Time to Love, which will be published along with a dramatic version giving an indication of the denouement, the other some unpublished essays to be edited by the author's sister, Mrs. Prendergast.

Jerome K. Jerome thinks the American public is hopelessly given over to the reading of magazines and third rate novels. We do read a great many of both, for we never had before so large a reading public of mainly uncritical persons, so many men tired with our terrific industrial pace and eager to be amused at the least possible expenditure of the intellectual energy, but we probably have also more persons than ever before who persistently read only the best.

Few persons know that Mrs. Margaret Deland began her career as an artist. She studied drawing and designing at Cooper Union, New York, was graduated at the head of her class, and became an instructor in design. Since her marriage to Lorin F. Deland in 1880, she has been a resident of Boston. Mrs. Deland has a taste and gift in refitting old houses so that they have distinction and charm, and this she has done more than once in Boston, where there is opportunity for the display of such gifts.

Miss Mary Bateson, whose death recently occurred at Cambridge, England, was a notable historical investigator. She was the only woman to contribute to that admirable work The Cambridge Modern History, several volumes of which have been reviewed in Vogue.

REDUCE THE FLESH

By Using DR. JEANNE WALTER'S

MEDICATED RUBBER UNDERGARMENTS

Ladies possessing surplus flesh will find the use of Dr. Walter's undergarments a most efficient remedy—these garments are made to fit any part of the body, acting directly on that part—they are worn next to the flesh, fit snugly and give a comfortable warmth.

Owing to the many virtues of Dr. Walter's undergarments and the high recommendations accorded by medical authorities many substitutes are on the market—the only genuine are made by

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Leaflets of perfumed powder, portable in pocketbook, and applied without attracting notice or sprinkling corsage, Invaluable at dances, golf, on journeys, etc., removing dust and smut, leaving the skin cool and delicately perfumed.

The genuine are thinly and evenly spread on specially prepared perfumed paper. BEWARE OF CHEAP AND BLOTCHY IMITATIONS, on stiff, hard paper; THEY ARE WORTHLESS.

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A Youthful Face is a Priceless Possession

Youth being sooner lost than beauty is more scarce, therefore more precious. The fresh, unbroken features and velvety, unwrinkled skin of a young girl are within the power of every woman who persists in the intelligent use of

DR. DYS'

Sachets de Toilette Sève Dermale and Dysaline Cream.

These delightful preparations are composed entirely of such vegetable substances, and flowers which are most beneficial to the complexion. They impart a delicious rosy tone to the skin, prevent and obliterate lines about the eyes and mouth and spread over the features the reflection of youth and freshness. It is never too late nor too soon to adopt Dr. Dys' treatment. So long as it is kept up the features will be fresh and youthful.

In order to meet the requirements of every skin, the Sachets de Toilette are divided into series so as to be suited to every age and complexion.

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A Paris Fashion authority says:—"THE BINNER AMERICAN MODEL CORSET enjoys the distinction of being equally popular in Paris as in New York."

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Choice Flowers
Rare Plants

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Floral Decorations
Prompt, Reliable Service

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NEW YORK

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Machine-made garments do not have the distinctive elegance nor the wearing qualities of those knitted or crocheted by hand.

Every woman who knits or crochets feels great pride in her work — or she doesn't. This depends on the yarn she has used.

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Knitting Worsted	Germantown Zephyr
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"Its Purity has made it famous."

Park & Tilford

Founded 1840 New York

Their Mocha and Java Coffee has **never** contained a single bean of any other than genuine Old Government Java and selected Arabian Mocha. Mixed in proportion of ⅔ Java to ⅓ Mocha, roasted and ground in P. & T's. own warehouse

Price 29c. per lb.

Complete price-list of the **best** of the world's Groceries and Table Delicacies **at lowest prices,** at your disposal

See the Proof in any good Mirror

The superior excellence of all Riker Toilet Preparations quickly evidences itself in enhanced beauty, daintiness and comfort for the user. New York Society's preference for Riker products has spread the demand for them, until now they are sold in the best stores in every large city. Write for booklets and name of our agent in your locality. One of the best known Riker preparations is

RIKER'S

Violet Cerate

This pure white skin food and tissue builder promotes the health and beauty of the skin as does no other preparation known. It is not a grease, but dissolves freely in water. This is what distinguishes Violet Cerate from the many greasy creams and ointments usually sold for toilet use. Sold in attractive porcelain jars at 50c.

We have so much confidence in our preparations that we guarantee every article bearing the Riker label to give unqualified satisfaction, or we refund the price without question.

RIKER'S SEPTONE is a thoroughly reliable hair tonic and dressing. Destroys dandruff germs, makes the scalp healthy and promotes the growth of hair. In bottles at 25c. and 75c.

RIKER'S SEPTONE SOAP is the purest liquid green soap, most convenient, luxurious and refreshing for shampoo or bath. Makes the hair soft and pliable. In sprinkler-stoppered bottles, 25c. and 75c.

RIKER'S DRESDEN FACE POWDER is of downy softness, very adherent and perfectly tinted—a pure, healthful adjunct to the toilet. Beautiful boxes, 25c., 50c.

RIKER'S PERFUMES will be found of finer quality and softer odor than most imported makes and more lasting than the strongest perfumes of other makers. Though the highest standard of quality, prices are moderate. Sold in fine glass-stoppered bottles of artistic design and decoration—prices ranging from 25c. to $3.00.

If you cannot buy Riker's Toilet Preparations in your locality we will supply you by mail at regular prices. Write to-day for our free booklets "Toilet Dainties" and "Beauty Culture," illustrating and describing the full line of Riker preparations.

WM. B. RIKER & SON CO.
6th Ave. and 23rd St., New York

PORTRAIT PAINTERS OF TO-DAY

WILLIAM M. CHASE

THIS artist, one of the best known of American portrait painters, and equally well and favorably known as a teacher of painting, was born at Franklin, Indiana, 1 November, 1849. His early art training was acquired in his native State, under B. F. Hayes, a portrait painter at Indianapolis. Then he came to this city to the National Academy schools, and studied under J. O. Eaton. In 1872 he entered the Munich Art Academy, and remained there for six years, working under Wagner and Piloty, and later painted for a year in Venice.

Mr. Chase is connected with the New York School of Art in this City, has classes in Philadelphia, where he is quite as prominent in art circles as in New York, spending several days there in each week during the winter season, and has for some years conducted summer classes at his home at Shinnecock, Long Island, save when he takes a class of students abroad to paint. Two years ago a number of enthusiastic students and their friends spent the summer with him in Spain, painting and availing themselves of the opportunity to visit the wonderful Spanish galleries under his guidance.

The portrait shown on page 149 is of Miss Dickerman, of Philadelphia. The background is dark red, against which the young woman's graceful figure in a pink gown stands out effectively. In her hair is a wreath of roses and green leaves.

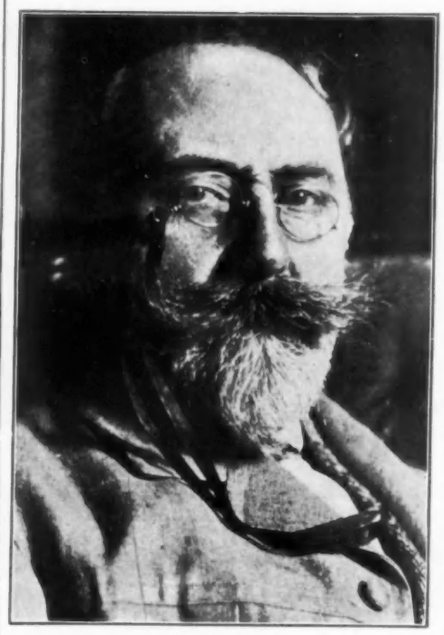
Although Mr. Chase devotes himself almost entirely to portrait work now, save for an occasional still life, it has not always been so. A fine interior of St. Mark's Church, Venice, that jewel of buildings, was one of his earlier much-admired canvases, and he painted many other Venetian scenes. One of the early portraits which won much praise was of the children of his master, Piloty.

During the present season, he has painted a number of portraits of college presidents, two of these being purchased for their respective colleges by subscriptions among the students. These two are of Dr. Taylor, president of Vassar College, and of Dr. Angell, President of the University of Michigan, which latter portrait was unveiled last December. A portrait of Dr. Hurd, prominent among the physicians of Johns Hopkins University, Baltimore, was also purchased by the students for presentation to that University.

Mr. Chase is a member of the National Academy, and the Water Color Society of this city, a corresponding member of the Munich Secession, was a member of the International Jury of Awards of the Chicago World's Fair, of the Jury of Selection of the United States section of the St. Louis Exposition, and a member of the International Jury of Awards of the same.

Among the honors he has received may be mentioned a medal at the Philadelphia Centennial Exhibition in 1876; an Honorable Mention at Munich, 1883; a silver medal at the Paris Salon, 1889; the first prize at the Cleveland, Ohio, Art Association, 1894; the Shaw Prize of $1500, at the Society of American Artists, 1901; the Temple gold medal of the Pennsylvania Academy of the Fine Arts; the gold medal at the Pan-American Exhibition in Buffalo, 1901; a gold medal at the Charleston, South Carolina, Exhibition in 1902, etc.

Mr. Chase has done a great deal for art, and to assist and encourage young artists, and there is scarcely a representative art exhibition at which he has not purchased one or more canvases by some promising young artist.



WILLIAM M. CHASE

HAPHAZARD JOTTINGS

A TYPE OF UNDESIRABLE IMMIGRANTS

ONE of the discouraging relations in regard to the low grade of European peasants that our lax immigration laws foist on this country, and especially New York City, came about through the abuse of a young Greek girl. Anastasos Tofaro, of 62 Roosevelt Street, was arrested on charge of having beaten his sister, Panogiola, a handsome girl of twenty-five years of age. He was provoked to the assault by the receipt of an anonymous letter stating that the girl was receiving letters from some man. This, it appears, is a violation of the Greek code of honor, which does not permit unmarried women to write to men without the knowledge or consent of their guardians. Tofaro was greatly enraged, and refusing to believe his sister, he beat her. The girl, greatly distressed by her brother's doubt of her, tried to commit suicide, and she was arrested. The Magistrate asked Anatasos if he would treat his sister well if she were allowed to return home. "No," replied the brother, "the Greek code of honor is higher than any American law." The Magistrate, thereupon, induced the girl to swear out a warrant charging her brother with assault. Imagine sane Americans tolerating in their midst creatures like this Greek, who puts his native social customs above American law. A man holding such sentiments will be promptly deported when this country comes to its senses in regard to indiscriminate immigration.

THE ARIZONA FOUNDLING CASE

The case of the forty foundlings sent out in October, 1904, by the New York Foundling Hospital, and improperly placed by a local priest in the homes of low-class Mexican half-breeds, in Arizona, from which the children were rescued by American residents, and later adopted by them, has been in court again. The authorities of the New York Foundling Hospital were unwilling, it will be remembered, to have the children in the custody of respectable, well-to-do Protestants, and they brought suit for the recovery of the children. The Arizona Supreme Court denied their suit, and they appealed it to the Supreme Court of the United States. This Court dismissed the case, for want of jurisdiction, the effect of this decision being to leave operative the decision of the Arizona Supreme Court, which was against the New York Foundling Hospital's claim for the right of custody to the children.

ALZEN, A NEW METAL

Alzen is the name given to a new metal, which is composed of two parts of aluminum and one part of zinc, writes Consul-General Guenther, from Frankfort. It is said to equal cast-iron in strength, but is much more elastic.

EMELIE
EXCLUSIVELY
Children's Clothes

White pique and linen with white or colored bands, plain or hand-embroidered. Guimpe of lace, tucked batiste or silk.

IN WASH GOODS
Plain, $6.00 to $8.00
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I embody individuality and painstaking handwork in every garment. Every facility for fitting perfectly by mail. I give my personal attention to all mail orders.

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immediately dries, forming a tough, transparent, waterproof coating. **"New-Skin" heals Cuts, Abrasions, Hang-Nails, Chapped and Split Lips or Fingers, Burns, Blisters, etc. Instantly relieves Chilblains, Frosted Ears, Stings of Insects, Chafed or Blistered Feet, Callous Spots, etc., etc.**

A coating on the sensitive parts will protect the feet from being chafed or blistered by new or heavy shoes. **MECHANICS, SPORTSMEN, BICYCLISTS, GOLFERS,** in fact all of us, are liable to bruise, scratch or scrape our skin. **"NEW-SKIN"** will heal these injuries, **will not wash off,** and after it is applied the injury is forgotten, as **"NEW-SKIN"** makes a temporary new skin until the broken skin is healed under it. **"Paint it with 'New-Skin' and forget it,"** is literally true.

CAUTION: WE GUARANTEE our claims for **"NEW-SKIN."** No one guarantees substitutes or imitations trading on our reputation, and the guarantee of an imitator would be worthless anyway.

Always insist on getting "NEW-SKIN." Sample size, **10c.** Family size (like illustration), **25c.** Two-ounce bottles (for surgeons and hospitals), **50c. AT THE DRUGGISTS,** or we will mail a package anywhere in the United States on receipt of price.

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UNEQUALED
TOILET PREPARATIONS
Established 1868

Rosaline. The marvelous natural healthy coloring it imparts to the cheeks and lips has made it wonderfully popular with fashionable women. The closest scrutiny fails to detect it, nor can it be displaced by perspiration or bathing; of the highest value as a beautifier and better of the skin. A 25c. trial box will convince you.

Diamond Nail Enamel. The perfection of all nail polishes, not only giving a brilliant polish to the nails, but a lasting one, and fragrantly perfumed. 25c. and 50c. a box.

Cream Van Ola. The enemy of an impure skin or bad complexion, purifies it and acts as a food, making the skin clear and healthy; does not produce a downy growth. Boxes, 25c and 50c.

There are cheap imitations of the above preparations on the market. Be sure the name Dr. PARKER PRAY is on every article.
Send stamp for illustrated booklet.

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MARCEL WAVING THE LATEST STYLES AND FASHIONS IN HAIR GOODS

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HAIR DRESSING, FACE AND SCALP TREATMENT, MANICURE.

The above headdress can be obtained with the "*Elite*" *Pompadour* and a set of "*Princess Curls.*"

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ARE MADE BY HAND FROM LINEN EVERY INCH OF WHICH IS POSITIVELY HAND WOVEN AND GRASS BLEACHED.

The linen has sufficient body to cause it to absorb moisture like a sponge and will never wear linty.

This combined with their exclusiveness, durability and reasonable price makes them the most satisfactory towel in the market.

Improves with use, softer and glossier with each laundering, and make the bath a luxury, being correct in size, soft, yet producing just the proper amount of friction.

Fringe is made by drawing threads from body of linen.

WE ALSO CARRY A FULL LINE OF THE TOWELING.
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The most successful hair novelties ever produced for either high or low hairdressing.

My Wigs, Transformations, Pompadours, Front Pieces, etc., are made of the best quality of human hair and completely baffle detection.

HAIR DYEING *a specialty, in all the newest shades and tints, by the latest and most scientific methods. Moderate prices. Exclusive Parisian novelties in shell goods, etc.*

THE PRINCESS CURLS

Mme. Davids' "Featherweight" Belt

(Patent Pending)

Worn under the corset this Belt effects a reduction in size around the hips and abdomen impossible to be obtained by the corset alone. Setting perfectly on the figure, it is impossible for it to ride up or produce any discomfort, while it gives the wearer the slim effect so necessary to the present style of dress. It weighs only TWO OUNCES—but is strong and durable.

PRICES:
Fine linen with silk elastic, $ 5.00
Silk with silk elastic, 10.00
In ordering send size of waist and measurement round largest part of hips.

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